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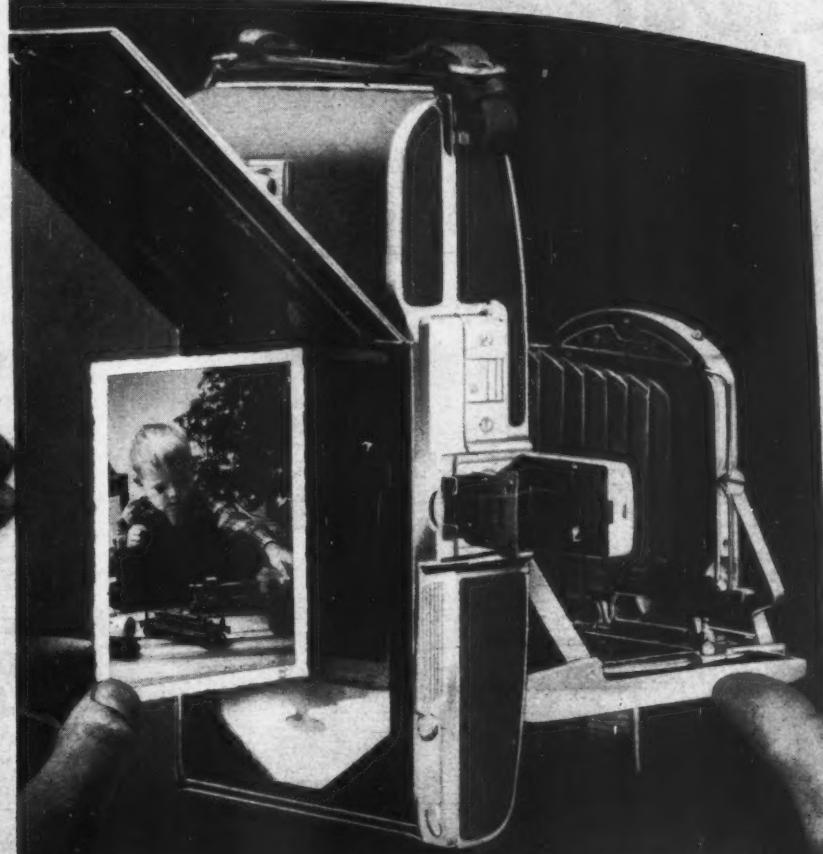
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## MODERN PHOTOGRAPHY

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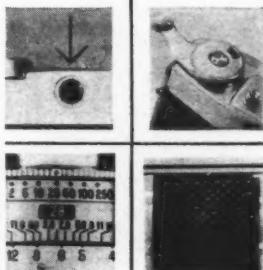
## LOOK THROUGH OLYMPUS

The single window gives you razor-sharp focussing and perfect composition at the same time. Olympus possesses a brilliant, accurate superimposed-image type rangefinder.

Take rapid sequence pictures. One short stroke of the lever automatically winds film, counts exposure, prevents double exposure, cocks shutter. Your other finger stays on shutter release for instant action. Left hand, meanwhile, focusses for next shot.

F stop, distance, shutter speed and depth of field scale are all visible at ONE time—right from the top. You clearly see one F stop at a time. Red dot appears when shutter is cocked.

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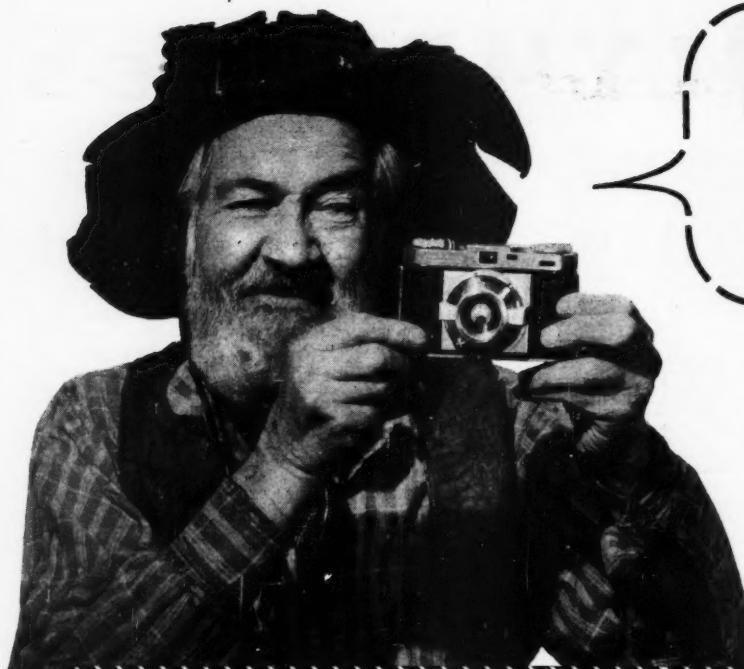


The Olympus Optical Co., Ltd., 345 Hatagaya - Horamachi, Shibuya-ku, Tokyo, Japan . . . one of the 5 largest optics manufacturers IN THE WORLD! Since 1919 they have been developing and making the finest instruments and cameras. They employ about 1400 technicians! What better assurance of reliability! An OLYMPUS CAMERA OWNER OWNS THE BEST.

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## **EDIXA RANGEFINDER MODEL C**

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- **CHRONOMETER-ACCURATE SHUTTER**  
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- **FLASH SYNCHRONIZATION**  
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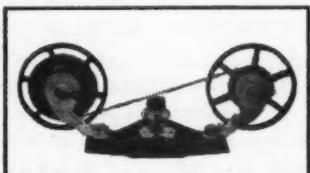
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# modern PHOTOGRAPHY

JANUARY 1957, VOL. 21, NO. 1

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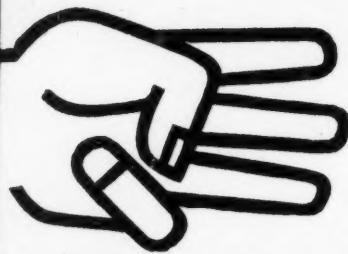
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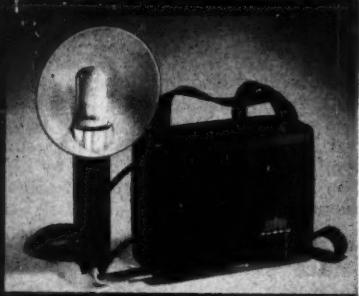
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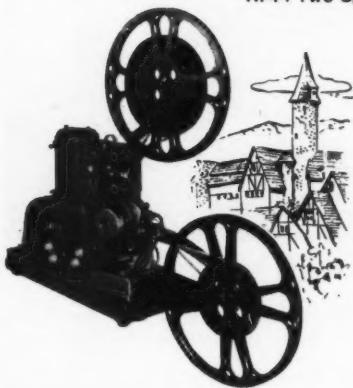
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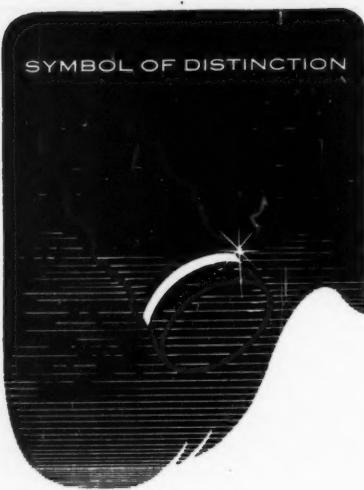
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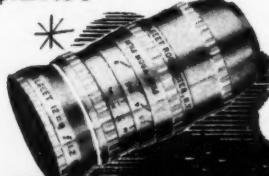
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## Coffee Break WITH THE EDITORS

### THIS MONTH'S COVER . . .

The blonde young lady peeping out around the paper film backing on this month's cover is Beverly Anderson. Photographer Howell Conant mounted the backing on stiff cardboard and then utilized light stands to prop them in position. He used 8 x 10 Ektachrome in a Deardorff view camera equipped with a Kodak 12-in. Ektar lens. Lens setting was f/16, with electronic flash bounced off the ceiling.

Ermoyan, Jack Deschin, Arthur Rothstein, Irving Desfor, and proved to be a tough assignment. Each judge faced



TED RUSSELL

Desfor, Mercier, and Rothstein . . .

difficult decisions time and time again. We think they made the right ones.

### ON TO NASSAU . . .

Second place winner Joseph Siegelman won what amounts to a chance to take some more pretty terrific pictures. His prize is a seven-day cruise to Nassau aboard the S. S. Nassau. And when picture taking is not in the



TED RUSSELL

Steichen ponders and decides . . .

good photos was so high. Our one impression is of a mountain of mailbags that seemed to get higher and higher. We think the contest uncovered a lot of new talent. If nothing else, it indicated to us that many, many people, amateur and professional alike, are using their cameras creatively.

The final judging by Edward Steichen, Sy Spector, William Buckley, John Reidy, Louis Mercier, Suren

offing, he and his wife can dive into one of two outdoor swimming pools aboard ship. Add tropical nights, air conditioning, dancing, and outstanding cuisine—who could ask for more?

### POLAROID CONTEST WINNERS . . .

And this month we also have the winners of MODERN's Polaroid Land Camera Contest. Incidentally, this is the first Polaroid Land picture contest ever sponsored by a national magazine and thus another MODERN first.

(Continued on page 16)



For second place, the S. S. Nassau . . .

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## COFFEE BREAK

(Continued from page 14)

The editors of MODERN were wonderfully surprised by the entries. They showed a tremendous understanding of the possibilities in the Polaroid camera when coupled with imagination, technique, and feeling for subject. The photographs on pages 48 and 49 were best, but there were many others to which we would like to have awarded prizes. However, two photographers did such fine work that they each won two prizes. The winning pictures, as presented in these pages, are just as submitted. Nothing was done to gimmick them up. They are purely and simply photographs taken with the Polaroid camera using standard Polaroid film.

### COALS TO NEWCASTLE . . .

Have you ever felt self-conscious carrying your camera and flash equipment? We did, at this year's Photokina in Cologne, Germany. But the Exakta camera and Mighty Light Electronic Flash Unit with Close-Up Ring not only drew a number of admiring glances from German photo fans, but also allowed MODERN's editors to get additional clear pictures of every single important photographic item at close range. Film was processed each night by a photo store, Photo Kino Lambertin, so we could examine the results of the previous day's shooting. Then footsore and bleary eyed, we faced the next day, to get for MODERN's readers the complete story on the biggest photo show on earth (see page 32).

### COMING NEXT MONTH . . .

There's more to the production of a good picture than the taking process. So, next month, we're devoting a special section to *picture making ideas*, including:

- *Fit the developer to the film.* A roundup of developers of special interest to the amateur darkroom worker. Plus information on which film and developer combinations are best.
- *An expert's view of dodging, burning in and spotting.*
- *How to build an inexpensive contact printer.*
- *Methods of filing negatives.*
- Plus, an exciting story on one of America's best photographers—*Harry Callahan*; new ideas for making better pictures out of everyday subject material.

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*Orlando* January, 1956



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17

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From Cosmopolitan, January Issue

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## the LAST WORD

### The Meaning Of "Assignment"

Sirs:

MODERN's "Assignment—Bus Stop" (November 1956)—recalls a theme that once flickered for me. The yearning to return to it rises up in me every now and then. The assignment is, I think, for stimulating readers to exercise their powers of "subjective isolationism" (MODERN, October 1956).



The bus stop, for me, is one of the more common fixtures of New York City which shows character and perhaps personification in a quality of fantasy—like the wooden soldiers that come to life in the toy store while the town sleeps.

One photograph which I have made of a bus stop is enclosed.  
Brooklyn, N.Y. Irving Canner

### On "Subjective Isolationism"

Sirs:

Your October issue was really something outstanding. In particular the article "Beauty Is Where You Find It" gave me some answers I have been looking for for twenty years. This may sound a bit exaggerated, but it is not. Ever since I first picked up a camera at the age of nine, I have been looking for something to say with it. I did not want to do just ordinary snapshots, just portraits, just landscapes, just still lifes, just anything average; but I could never put my finger on what it was that I wanted to say. And now you have come up with the terminology that exactly expresses my purpose—"subjective isolationism."

It is an odd term, one that few people would ever find for themselves, certainly I never would have; yet it defines a method of seeing and showing that demanded to be defined in order that it might be clearly understood. For me there was only a feeling, for

which I groped hopelessly in the darkness, before you shined the light on it and gave it a positive, meaningful existence. For this I shall ever be grateful to you personally.

The illustrations are superb.  
Indianapolis, Ind. J. N. Hartley

### Gremlins At Work

Sirs:

In your October issue (an excellent one incidentally) I found an error in the Color Filter Guide. It is not an error of your making, but I would like to correct it nevertheless.

In the section for daylight type color films in the Kodachrome column for electronic flash, the Guide states "However, E. Leitz recommends Leitz 'PF'."

Your staff dutifully checked this statement with us on a proof of this page, but somehow the error got through us.

Since the Braun Hobby electronic flash unit, which we distribute, has a Kelvin temperature of 5600°, which is an ideal match for daylight quality, we recommend no filter whatever with these units and Daylight Kodachrome.

Kenneth Poli, Editor  
*Leica Photography*  
E. Leitz, Inc.  
468 4th Ave.  
New York, N.Y.

### A Fairway Test

Sirs:

I have read your magazine since first published, and applaud your articles on vision and individual observation.

Your test articles are excellent and I always read them, especially if buying new equipment. As a result I have had Rolleis, Ikonflexes, Canon, Contessa, Polaroid Land, Contina—and now, a Minox camera also.

Incidentally, Rolleis are tough and rugged. Here's field test. A sliced shot on the golf course ricocheted off the nameplate of my Rollei while I was focusing, smashed a ballpoint pen in half and bent the matching pencil. Total damage: Pen set, about \$35; Rollei, none. I took 200 more shots, sharp and clear. Me? No harm done—just ink in my shirt pocket.

Toronto, Ont. John A. Morrow

### What You Thought

Sirs:

I took up photography just last Christmas and through the educational medium of photo magazines like yours, I have made some progress. To me, this is not a magazine, but a textbook. Please keep up the good work.

Havertown, Pa. John M. Coy

NOW there are

2

## Minolta REFLEX CAMERAS...

... for **PERFECTIONISTS**  
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Yes—now there are two superb reflex cameras for those who can recognize extraordinary quality even under the guise of an extraordinarily low price tag. At \$99.50, the MINOLTA 'Autocord' is ranked by leading professionals as fully the equal of automatic twin-lens reflex cameras in the \$200-plus category. For just a bit more, the MINOLTA 'Autocord L' offers every feature of the 'Autocord' plus a built-in exposure meter system that pretty nearly thinks for the user. It's difficult to choose between the two—but it's the kind of difficulty you will enjoy. One thing is certain—whether you choose the 'Autocord' or the 'Autocord L', depending on your individual needs, you'll be getting more than your dollar's worth on every fifty cents you invest. That goes for performance, ruggedness, picture quality—everything! i.e.—you can't lose . . .

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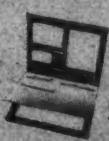
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## NEW products

### New Konica III 35mm Camera



A 6-element, 48mm Hexanon lens is featured on the New Konica III, 35mm camera. Compactly constructed, the camera also has a Konirapid MFX Synchro Shutter with 9 speeds from 1 sec. to 1/500 sec. plus B.

For rapid shooting there's a combined single eye-piece range and viewfinder with a large image, and a rapid-fire shutter cocking lever. Turning the lever cocks the shutter and automatically transports the film. The camera is made in Japan.

Other features include a rapid wind lever, built-in self timer, and double exposure prevention. Price of Konica III, \$119.75. For more information, write:

KONICA CAMERA CO.  
76 W. CHELTON AVE., PHILADELPHIA, PA.

### New Auto Fifty Reflex Camera



An automatic film transport is featured on the new Auto Fifty twin-lens reflex camera. Of aluminum die-cast construction, the camera has an f/3.5 taking lens, MXF synchronization, and nine shutter speeds from 1 sec. to 1/300 sec., and a self timer. The Japanese-made camera is also equipped with a sportsfinder and a magnifying viewing lens. Price of Auto Fifty kit, complete with camera, flash gun, leather eveready case, \$59.95. For more information, write:

U. S. CAMERA CORP.  
17 N. LOOMIS ST., CHICAGO, ILL.

### Whitehall Lightweight Tripod



The new Whitehall Travelite tripod weighs only 2.4 lbs. and can be slipped into a gadget bag or suitcase. When telescoped, the tripod measures a compact 14 in. It extends to a maximum height of 59 in. The Travelite has a double center post that is manually raised and lowered. The lower half of the post is locked in place by a knurled lock knob. To raise the extension on the center post, a knurled lock collar is loosened. The four sections of each leg have diameters of 7/8-in., 3/4-in., 5/8-in., and 1/2-in. respectively. The Everway cam-

(Continued on page 22)

# NOW...CAMERA AUTOMATION

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## New Automatic **Rolleiflex**

New dual-range exposure meter, new automatic depth-of-field scale, plus other exclusive automatic features keep Rollei the most automatic camera of all!

First to give you automatic film loading, crank transport and shutter cocking, automatic parallax compensation, and LVS exposure system, Rollei also is first to give you a rugged, built-in exposure meter with dual-range for easy reading and greatest sensitivity, useful for both reflected and incident light measurements, with a rugged photo cell with acceptance angle limited to the ground-glass viewing area, and which can be read from the normal viewing position. *Plus* automatic depth-of-field indicator, visible from above, which shows only the zone being covered, thus avoiding confusion. In addition, these new Rollei cameras are equipped with lenses of the new five element, air spaced construction in both the f3.5G and f2.8E models, providing a vastly improved quality of definition and evenness of illumination. See these new cameras at your dealers, today; also examine all other models in the Rollei line. Literature on request.



### *New* **f:3.5G**

with built-in exposure meter, automatic depth-of-field scale, new safety neck strap, new Zeiss PLANAR f:3.5 lens, and other Rollei automatic features

**\$272.50**  
(case extra)

Model same as above, but without exposure meter (can be added later if desired) — with Schneider XENOTAR f:3.5 lens

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### *New* **f:2.8E**

with built-in exposure meter, automatic depth-of-field scale, new safety neck strap, choice of Schneider XENOTAR or Zeiss PLANAR f:2.8 lenses, plus all automatic features

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#### other Rollei favorites



Rolleiflex 2.8E with Schneider XENOTAR or Zeiss PLANAR f:2.8 lenses  
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Rolleicord V with Schneider XENAR f3.5  
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Rolleiflex 3.5 with Zeiss TESSAR, \$202.50 — with Schneider XENAR f3.5  
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Put a Heiland Strobonar electronic flash on your camera now, and be set to capture on film all the fun and excitement of this coming Christmas morning.

A Strobonar lets you shoot with absolute assurance, no matter how poor the existing light. Its flash duration of only 1/2000 second "freezes" all action and lets you concentrate on your subject. And to make your confidence complete, the Pressmaster\* lamphead, exclusive on Heiland Strobonars, gives you the wide-angle light distribution you need for even illumination of your *entire* picture area.

The Strobonars your photo dealer proudly offers are the finest ever built by Heiland. The two models shown here operate on 4 photoflash batteries—or built-in AC—and flash your pictures for less than one cent each.

Stop in your photo dealer's now and pick out the Strobonar that fits your camera . . . and be sure this coming Christmas, and every day, that you're set to take the clearest, most lifelike pictures you've ever imagined!



Shown above

**(left) STROBONAR 62-A.**

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with 10 ft. AC cord

Only \$59.95  
(less batteries)

**(right) STROBONAR 61-A.**

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## NEW PRODUCTS

(Continued from page 22)

### Automatic Diaphragm Wide-Angle



What is said to be the first wide-angle lens with an automatic diaphragm for 35mm cameras is being introduced by Carl Zeiss Jena (Jena, Germany). It is the Flektogon 35mm f/2.8, especially designed for the Exakta VX. The six-element lens offers an angle of view of 64°. A clutch control lever opens the lens to full aperture (f/2.8) for easy focusing. Pressure on the shutter-release button closes the lens automatically to pre-selected diaphragm setting and trips the shutter at the same time. The lens also may be operated manually. Diaphragm settings are provided to f/16 with half stop settings from f/2.8 to f/8. The focusing scale is calibrated in feet and meters and ranges from 1.15 ft. to infinity. A depth of field scale is engraved on the chrome lens mount. The Flektogon sells for \$149.50. For more information, write:

EXAKTA CAMERA CO.  
705 BRONX RIVER ROAD, BRONXVILLE 8, N.Y.

### Aires 35-III Features f/1.9 Lens



The Japanese-made Aires 35-III offers an H-Coral 45mm, f/1.9 lens and shutter speeds from 1 sec. to 1/500 sec. The between-the-lens shutter also has a bulb setting. The six-element lens has click stops to f/16. A single action lever on top of the camera both winds the film and cocks the shutter in one stroke. The combination rangefinder and viewfinder window is the trimming type. When you look through the window you see a white outline of the exact taking area. You can also see outside the edges of the outline. Four pointers inside the window indicate adjustment for parallax. A bright spot in the center of the window is designed for easier focusing. The Aires 35-III focuses from 20 in. to infinity. A depth of field (zone of sharp focus) scale is engraved on the lens barrel. The lens itself is recessed slightly under a hood to prevent stray light from hitting the lens, according to the manufacturer. The film counter sets automatically. Opening the hinged back of the door returns the indicator, mounted on top of the camera, to S. Price of the Aires 35-III is \$99.50. For more information, write:

KALIMAR INC.  
1909 S. KINGSHIGHWAY, ST. LOUIS, MO.

### Masks For Kodak Viewer



Easier arrangement of slides is possible with Eastman Kodak's group of new transparency viewing masks for the Kodak 10 x 10-in. transparency illuminator. The masks are mounted over the viewer's glass and serve to mask out stray light areas and also provide a rack for viewing transparencies. The masks are available in five different models: for twenty 2 x 2-in. transparencies; for nine 2 1/4 x 2 1/4-in. transparencies; for two 4 x 5-in.

(Continued on page 26)

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Single-Lens Reflex  
Rangefinder Camera that  
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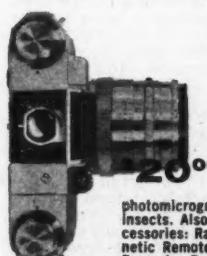
That's the familiar dilemma of the camera fan—now a problem you no longer have to face. Because you get both cameras in one with the new Praktina FX, an incomparable camera you will be proud to own, whose pictures you will be even prouder to show.

Want the speed, convenience and versatility of the finest rangefinder camera? You get it with the Praktina FX. Want the advantages of single-lens photography? The ideal composition and lighting control, through-the-lens depth-of-field visibility, freedom from parallax error and brilliant

image ground-glass focusing? You get all that, too. With the incomparable Praktina FX you see exactly the picture you're going to get—and you get it every time!

What's more, the Praktina FX gives you an array of top-quality features that make it the most advanced 35mm. single-lens reflex rangefinder camera in the world. Its simplicity of operation, picture-perfect security and advanced design put it in a class by itself. For a rewarding camera experience, see—and handle—the new incomparable Praktina FX, now setting the pace in the fine camera field.

\*Photos shot with Praktina FX, f2 Biotar Lens  
Cloisters, New York City, f11, 1/100 sec., ASA80  
Aqueduct Race Track, f6.3, 1/500 sec., ASA80



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## NEW PRODUCTS

(Continued from page 24)

transparencies; for one 5 x 7-in. transparency; or for one 8 x 10-in. transparency. The masks are made of Royelite plastic and sell for \$2.75 each. For more information, write: EASTMAN KODAK CO. ROCHESTER 4, N. Y.

### New Alpex Exposure Meter



Direct reading is featured on the new Alpex Exposure meter made in Japan. Essentially a reflectance type meter, it also has a built in incident light screen to permit the user to make incident light readings as well. ASA exposure indexes are from 6 to 800; diaphragm settings from f/1 to f/45; shutter speed range from 8 sec. to 1/1000 sec.; cine settings range from 8 to 64 frames per second. The new meter also incorporates the Compur light value scale (LVS). Price of meter, \$6.95; leather case and chain, \$1.50. For more information, write: INTERSTATE PHOTO SUPPLY CORP. 17 W. 17 ST., NEW YORK, N. Y.

### New Exakta "Closal Attachment"



If you're working close up with a bellows extension or extension tubes, it is now possible to use the automatic feature of Exakta Automatic Lenses by adding the Exakta "Closal Attachment." Previously, when extension tubes or bellows extensions were placed between the automatic lens and the camera for closeup work, the lens had to be closed down from its widest aperture by hand to the pre-selected diaphragm stop. With the "Closal Attachment" the automatic diaphragm of the lens closes down automatically.

The attachment consists of two parallel cables which are contained in a cylindrical chrome control unit. The tip of one cable attaches to the automatic lens, the tip of the other to the camera. As pressure is applied to a plunger (which extends from the control unit) releases of the two cables go into action. The first closes the lens diaphragm down to the desired f-number, the second trips the shutter. Price of the Closal Attachment, \$7.50. For more information, write: EXAKTA CAMERA CO. DEPT. CU-2 705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

### Two Radiant Movie Screens

A new Radiant Mfg. Co. tripod-mounted screen is available in two sizes. The Picturemaster portable screen is housed in Radiant's "Tear-Drop" shaped case, has a die-cast hanger, screen leveler, and molded plastic carrying handle. Legs and slat tips are trimmed in plastic. The Hy-Flect glass-beaded screen also has automatic leg opening. Price of the 30 x 40-in. Picturemaster is \$16.95, and the 40 x 40-in. model is \$18.95.

Another Radiant product is the Cine-master 2½ to 1 portable tripod screen, measuring a full 40 x 100 in. The screen has been designed for one-man manipulation and is aimed at the new wide movie formats. When in use the metal case of the screen is positioned vertically.

(Continued on page 82)

## a Christmas shopping list from LEICA



**LEICA-METER 2** Miniature precision photoelectric exposure meter with full-size performance; incident or reflected light measurement; extremely wide measuring range can be further extended by a booster cell for lowest light levels. Fits accessory clip of camera; can be used in case; or may be carried with chain and retaining plate.

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## New Photo Books

**FLASH FOR BETTER PHOTOGRAPHY**, by Bill Bouie, 122 pages, illustrated. Universal Photo Books, New York. \$1.95.

About 70 percent of this book is devoted to detailed descriptions of the paraphernalia of flash—bulbs, shutters, sync, connecting cords, etc. The language is generally clear and concise, and in regard to flash pictures with black-and-white, the material is well organized and helpful.

The parts dealing with flash and color are, in our opinion, inadequate and somewhat out of date.

The rest of the book presents the author's ideas on how to use flash for better photography. This impressed us as being badly illustrated, dull and limited in scope.—J. W.

**A BABY'S FIRST YEAR**, Benjamin Spock, M.D., John Reinhart, M.D., photographs by Wayne Miller. 179 pages. Duell, Sloan and Pearce, Inc.—Little, Brown & Co. Price \$5.

Everyone loves a baby—and this one has everything except a bearskin rug for charming her public. She is shown in pictures from first minutes after birth to first birthday. Famous baby doctor, Benjamin Spock—renowned for his "Common Sense Book of Baby and Child Care"—and his colleague, Dr. John Reinhart, serve as commentators for famous baby photographer Wayne Miller's beautiful picture glimpses into his own baby's first year.

Mr. Miller explains his approach to this series of photographs as an attempt "to show how the baby himself thinks and reacts to his family and surroundings." A large order—even for a third-time father—but many of the pictures succeed in giving us just that kind of impression. Others show us, dramatically or amusingly, how the family reacts to the baby. Wonderfully sensitive are shots of the two older children—not much more than babies themselves—in varying moods of awe, concentration and tenderness over their baby sister. There is beautiful rapport, too, in several of the mother-baby shots. Almost without exception, the photography is clear, often remarkably sharp, with frequently lovely lighting effects and compositions. The frontispiece and end-page pictures—studies of a baby's hands in action—

(Continued on page 30)

# selections for JANUARY

## 100 Pictures In A Minute, by J. Wolbarst

A complete guide on the operation of the Polaroid Land camera, with illustrations by many famous photographers \$1.95 (cloth) \$3.95.

## 205 Perfect Color Transparencies Every Time.

A 48 page guide on how to get best results with the new films. \$1.50

## 186 Available Light and Your Camera.

Ten authorities survey the whole subject and explain the methods used by professionals in difficult situations where no supplementary lighting can be used. \$5.00

## 247 Art International.

A collection of the finest work in nude photography, by Adriaan, Berkof, Brassai, Henle, Masclet, Nakamura, Weston, and others. Exquisitely printed in France on a large format of 10x11 1/4" with introduction by Otto Steinert. English translations. Limited edition. \$12.00

## 63 The Colour Book of Photography

by Lorelle

The beginner in color will appreciate the full description, on a down to earth, practical level. Full of hints, facts, advice. Many color plates. 212 pgs. A Focal book. \$3.00



## 163 How to Shoot for Glamour,

by Carl Bakal

Over 250 pictures by more than 40 top glamour photographers, such as Andre de Dienes, Peter Basch, Bernard of Hollywood, and others, with chapters on up, lighting, posing, etc. \$2.95

## 51 Rollei Way, by L. A. Mannheim

\$3.75

Your Rollei will do more, much more than you thought before having read this composite book, with chapters by some of the best known Rollei users throughout the world. Covers data, using all the accessories. A Focal book.

## 269 Amateur Dye Transfer Color Prints, by V. Haworth

\$3.95

The best color prints are still made by combining three separate images. Any amateur who can make good black and white enlargements and who is willing to take the trouble can produce good color prints with but little extra equipment. The dye transfer method lends itself particularly well to high quality color work. A Focal book.

## 133 Picture Making With the Argus, by Jacob Deschin

An informative and reliable book that tells in clear language how to obtain best results with these cameras. Special section on color. Check full of swell pictures. \$3.00

## Model Art

A collection of fine figure studies by Leaf, Samerjan, Bernard, etc., carefully selected to illustrate the many techniques employed. \$1.50

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\$1.75

## 61 How To Do Home Movie Tricks, by J. Caunter

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## 670 The Female Figure, by W. Mortenson

\$1.00

## 10 Fritz Henle's figure studies—

Henle's astonishing technical skill and sensitive approach, which is displayed on every page in this book dealing with the figure. New edition \$4.50

## 217 Retina Way, by O. R. Croy

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by Peter Gowland

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A famous photographer writes a practical introduction that will simplify most problems for the beginner. \$3.95

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by J. Deschin

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\$1.75



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by Walther Benser

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Color printing is now within the scope and facilities of many amateurs. This book clearly shows how anybody can make the best color prints by whatever suits him best. A Focal hook.

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## Slides, Mounting, Projecting, and Storing, by Norman Rothschild and George B. Wright

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## How To Pose The Model

84



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### NEW PHOTO BOOKS

(Continued from page 28)

the lead pictures of expressive feet, and a breast feeding study, all have a classic, sculptural quality. A few shots are too similar in pose and repetitious in sweetness and cuteness. But this is a book that spares us babies in funny hats, babies and roses, babies with puppies.

Doctors Spock and Reinhart say, "We have written down our own spontaneous comments, just as if we were there and talking with the parents." Their commentary includes the kind of understanding talk that Dr. Spock is famous for—consideration for parents' feelings and problems along with practical help in baby-care. The wide range of subject matter reveals a lot about what to expect of a baby and why. Specific instruction, unfortunately, is scattered—a bit here, a bit there on the same subjects. This lack of text composition leaves the reader with a somewhat hit-or-miss chance of digesting all the important information scattered throughout the book.

A more related emphasis on developmental stages of growth would have added interest. And certainly a picture arrangement showing the baby's growth in age-sequence would have been desirable. She is shown sitting up well, unsupported, on page 105—then trying to learn to sit up on page 111; crawling, which developmentally follows sitting up, is shown way back on page 87; etc., etc. Wouldn't a proper continuity of ages and skills hold the interest better than this skipping around? It's an arrangement that prevents us from watching the baby grow from page to page through the book.

But all in all, who could quarrel seriously with a book about a baby—a book and a baby so beautiful, heart-warming and smile-provoking as this one! After technical shooting suggestions in his introduction, Wayne Miller urges us to try our own baby picture making, and thereby to experience, as he has, "a warmth of understanding and oneness" with the baby—"one of the greatest events" in his life.—MAJA BERNATH

*Mrs. Bernath, who has five children of her own, is a well-known writer and editor in the baby-care field.—Ed.*

**HOW TO PHOTOGRAPH YOUR CHILD,**  
by Tana Hoban. 128 pages, profusely illustrated. Crown Publishers, Inc. Price \$1.

The formal, hand-tinted, vignetted, strait-jacketed child portrait of old, lit with perhaps hundreds of dollars worth of flash or flood equipment, is gone. Instead, we have learned to enjoy the natural, often sunlit, exquisite childhood as seen and documented by Miss Hoban and photographers like her, who feel photography is more the approach to the child and mood than formalized technique. Her psychology,

(Continued on page 128)



## **“oooh...Daddy got a BOLEX”**

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Home movies are a family treat — but it's Dad who receives the biggest thrill of all when he gets his Bolex movie camera this Christmas. For Bolex is a real jewel of a movie camera . . . precision-made in Switzerland . . . a superb example of Swiss craftsmanship at its best.

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You'll appreciate the convenience of the controls . . . the accurate-gearied footage counter . . . the optical zoom-type viewfinder, which shows precisely the scene that will be filmed, with no confusing masks or hairlines.

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cameras await your inspection at fine photographic stores everywhere. For the name of the Bolex franchised dealer nearest you — and for free literature, write to Dept. MP-1 at the address below. We will also tell you how to obtain copies of the interesting and informative BOLEX REPORTER magazine.

*The camera illustrated is the Bolex B-8 with the Yvar 1/4", F:1.9 FM and Yvar, 1 1/4" F:2.8 FM lenses, \$222 complete.*

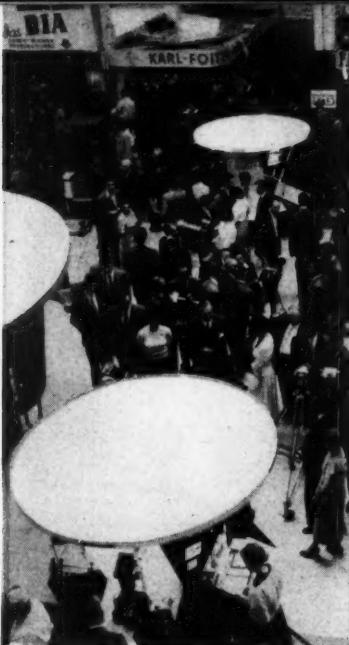
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A SPECIAL REPORT BY THE EDITORS



# PHOTOKINA

**World's largest photo show reveals tons of new equipment.**

IMAGINE BEING LOST in a camera store 100 times larger than the biggest in the world, completely surrounded by the cameras of the future and new models of old favorites. Such a dream would represent only a small fraction of the new equipment seen at this year's International Photokina at Cologne, Germany, an equipment and picture show so large it approaches the impossible. During nine days, 196,000 photographers, dealers and distributors from 75 countries visited the eight sprawling halls and balconies looking at the brand new products of 500 manufacturers, mostly German. It was a constant madhouse from 9 A.M. until 6 P.M. each day. (The Photokina catalog itself was mammoth. It ran to 624 pages and weighed in at an immodest 4 lbs.) On the balconies a series of tastefully displayed photographic exhibitions contained a total of 3,300 pictures by professionals and amateurs from 35 different countries. MODERN was represented by a collection from its Discovery series of young photographers. Giant enlargements of the magazine's pages were mounted on huge display panels (*picture above*). MODERN PHOTOGRAPHY sent Augustus Wolfman, Editor-in-chief, Herbert Keppler, Associate Managing Editor, and Nathan M. Grossman, Managing Editor of the Directory of the Photographic Industry, to be your eyes at this mammoth show, to cover every inch of it. Here, then, are 13 pages and more of what they saw, today's new products and the trends of things to come in the future.

# 1956



## HERE ARE THE TRENDS

**Advanced cameras are getting simpler to operate**

**Cameras with leaf shutters have interchangeable lenses**

**Auto diaphragm actuators built in reflex camera bodies**

**Nearly all 35mm cameras have rapid wind levers**

**More and better single-lens 2 1/4 x 2 1/4 reflexes on the way**

**Long focal length automatic lenses for reflex cameras**

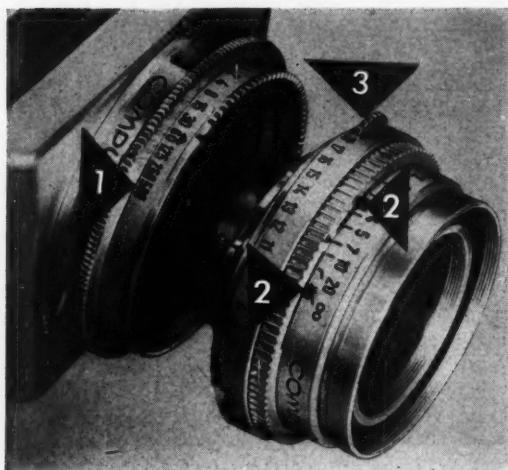
**Prism reflexes use interchangeable lens components**

**More exposure meters adopt simplified LVS scales**

**Projected frame viewfinders appear on many 35mm cameras**

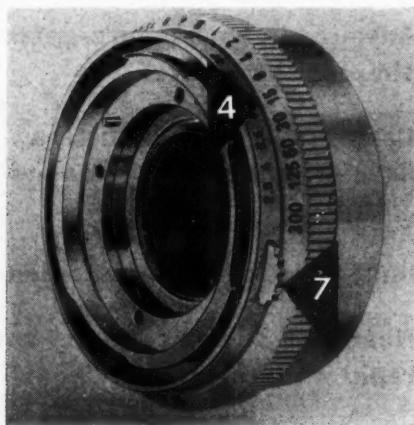


## 2 new shutters will revolutionize 35mm cameras.



△ New Synchro-Compur LVS shutter and lens mount.

▽ Prontor SVS shutter, without lens.



▽ This lens mount fits shutter above.



THE NEW Friedrich Deckel Synchro-Compur LVS shutter and Alfred Gauthier's Prontor SVS shutter are changing the entire concept of 35mm camera design. Until now, the focal-plane shutter has been used almost exclusively with cameras featuring lens interchangeability. But these two new designs make lens interchangeability a quick and simple matter for cameras with leaf-type shutters. Improvements in the Light Value Scale settings simplify exposure problems. At present these shutters are available only on medium-price cameras. But inevitably they will be incorporated in cameras in all price ranges. The Synchro-Compur shutter has linear speeds (1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500). The setting ring for these speeds remains on the camera body (1). The cocking mechanism is completely hidden, being connected within the camera to the film-winding lever. The removable lens mounting has an LVS scale and focusing mount. On the focusing mount are two small red markers which move in and out, automatically indicating the depth of field (zone of sharp focus) for any subject distance and lens opening (2). You'll notice that there are no lens opening f/numbers visible from above. Deckel claims that they are not necessary with the LVS system since the zone of sharp focus markers give you all the necessary information automatically. However, lens opening scales are engraved on the under side of the lens mount. To change lenses, you depress a lever on the lower portion of the lens and rotate it slightly in counterclockwise direction. When placing another lens in the camera, you match red dots on lens mount and camera mount, insert, and rotate clockwise. To change LVS settings and uncouple the LVS aperture-speed combination, you grasp the exposure value setting ring by its two milled lugs (3), push it in toward the camera body and set the desired exposure value opposite the red mark index. Let go and the ring springs back into coupled position.

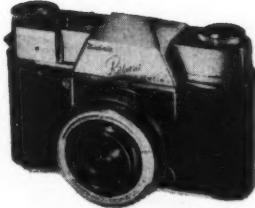
Deckel provides the lens manufacturers with the lens mounts to fit the new shutter, and lenses must be computed to fit the barrel specifically. Leading German lens manufacturers are making lenses for this new shutter. Among these are a 5-element 35mm, f/2.8 wide-angle, a 4-element 50mm, f/2.8 normal lens, and an 85mm, f/4 telephoto.

The Synchro-Compur LVS shutter appears on the new Voigtlander Vitessa T, Super Colorette and Super Edixa (pages 36 and 37). A simplified version without LVS settings and depth of field markers is used by the Ambi Silette (page 36).

The Prontor shutter by Gauthier also has linear scales and an LVS system offering interchangeability of lenses. But outside of these points, the Prontor shutter differs radically from the Compur.

On the Prontor shutter the speeds are linear but the top speed is 1/300 sec. Not only the setting ring, for shutter speeds, but also the LVS scale and the aperture scale remain on the camera (Continued on page 91)

## 3 cameras use interchangeable lens components.



**RETINA REFLEX:** Here's a brand new camera design from Kodak of Stuttgart. The Retina Reflex is a single-lens eye-level prism reflex with interchangeable front lens components. It uses the Synchro-Compur LVS shutter with speeds from 1 sec. to 1/500 sec. Standard lens component is a 50mm, f/2 Schneider Xenon-C. Also available are a 35mm Schneider Curtar-Xenon-C and an 80mm, f/4 Schneider Longar-Xenon-C. These accessory lenses also fit the Retina IIC and IIIc. The prism finder shows a very bright ground glass focusing image, evenly illuminated from corner to corner. There's a convex condensing lens underneath the prism. The center of the ground glass is occupied by a split image rangefinder. When you press the shutter release, the shutter closes, the diaphragm closes to any preselected stop automatically, a blind which has been covering the film raises and the shutter makes the exposure after the mirror flies upward out of the way. Winding the film returns things to their former state: blind before film, mirror down, lens fully opened, shutter wound. The camera has a built-in Metraphot exposure meter. A rapid wind lever is on the camera bottom. Retina Reflexes for parts of the world other than the U. S. will sometimes be fitted with Rodenstock component lenses. These, however, cannot be interchanged with cameras designed for the Schneider lens components.



**CONTAFLEX III AND IV:** Another single-lens eye-level prism reflex, an old favorite, now appears with Synchro-Compur LVS shutter and interchangeable front lens components. The Contaflex III and IV, made by Zeiss-Ikon, have a 50mm, f/2.8 Zeiss Tessar as the standard lens. Accessory lenses components include an 85mm, f/4 Pro-Tessar and a 35mm, f/4 Pro-Tessar. The ground glass focusing ring around the rangefinder has been brightened considerably over the Contaflex I and II. The remainder of the viewfinder area shows a brilliant, constantly sharp picture as on the Contaflex I and II. There is a complete stereo system available (see page 104). The Contaflex III has no exposure meter. The IV incorporates a single scale Zeiss-built meter based on the LVS system.



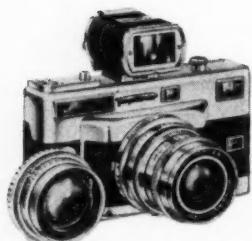
**CONTINA III:** This Zeiss-Ikon, Stuttgart rangefinderless camera has a front lens component system which in interchangeability is similar to that supplied for the Contaflex III and IV. Its Synchro-Compur LVS shutter comes with a 45mm Pantar f/2.8 lens component, but can be fitted with a 35mm Pantar f/4 or 75mm Pantar f/4 component. Like the Contaflex IV, it also has a built-in Zeiss exposure meter, rapid wind lever, and a stereo system which fits in place of the front lens element. A whole line of accessories is available, including a parallax corrected universal viewfinder (shown) with projected frame lines. Also a very clever viewfinder for close-ups made with a plus 2 portrait lens. The viewfinder, parallax corrected, has a measuring chain with a black bead at 20 in. and a red dot at 12 in. camera-to-subject distance.

CONTINUED ▷

## Here are new interchangeable lens 35mm cameras.



**AMBI SILETTE:** One of the most original designs seen among the new 35mm cameras featuring leaf-type shutters and interchangeable lenses was the Agfa Ambi Silette, which uses a Synchro-Compur LVS shutter without the depth of field indicator (see page 34). Lenses available include a 4-element 35mm, f/4 Agfa Color Ambion, a 5-element 90mm, f/4 Agfa Color Telinear, and the normal lens, a 4-element 50mm, f/2.8 Agfa Color Solinar. A 135mm lens is promised. Looking through the rangefinder-viewfinder window, you see parallax corrected, projected frame reticles which outline the fields of view for 35mm, 50mm, or 90mm lenses. A button atop the camera selects the proper frame. The lens mount is a combination bayonet-screw. Just place the lens against the camera mount and turn. It will seat itself without lining up any red dots. The cover for the rangefinder-viewfinder swings upward when the camera is in use and forms protection against stray light entering the viewing system. There is a rapid-wind lever.



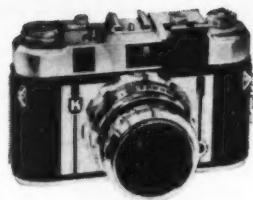
**VITESSA T:** This new Voigtlander 35mm camera is unusual since it uses the body shell of the collapsible bellows Vitessa line, but features a rigid front and interchangeable lenses with the new Compur shutter system. There's a 50mm, f/2.8 Skopar, a 35mm, f/3.4 Skoparet, and a 100mm, f/4.8 Dynaret for the camera. The Vitessa T retains the plunger rapid film advance and shutter cocking of the other Vitecessas, but instead of a focusing wheel near the back of the camera, the Vitessa T has rim mount focusing. The camera also has a built-in exposure meter and parallax correcting viewfinder, features found also on the other Vitecessas. The auxiliary viewfinder (illustrated atop the camera) is similar to that used by Voigtlander on the Prominent 35mm camera and shows the field of view for the various lenses.



**SUPER COLORETTE II:** The new Synchro-Compur LVS shutter is also mounted on the Super Colorette camera made by Carl Braun of Nurnberg. There is a choice of four different normal focal length f/2.8 lenses: a Steinheil Cassarit 45mm, 3-element lens; a 50mm Rodenstock Ysarex 4-element lens; a 45mm Steinheil Culminar 4-element lens; or a 50mm, 4-element Schneider Xenar lens. Various accessory lenses of 35mm, 85mm, and 135mm focal length with an aperture of f/4 will be available. The Colorette II has no built-in exposure meter, but another model, the IIb, incorporates a Metraphot meter. There are two other Super Colorette cameras without the interchangeable lens feature (see page 104).



**LORDOMAT C35:** This camera (made by Wedena of Bad Nauheim) uses the Prontor SVS shutter for its interchangeable lens system and allows the choice of a 6-element, 50mm, f/1.9 Lordon, a 4-element, 50mm, f/2.8 Lordonar, a 4-element, 35mm, f/3.5 Travenar, and a 4-element, 90mm, f/4 Travenar. In addition to a built-in exposure meter and top-of-camera rapid-wind lever, the Lordomat C35 features two viewfinders; one, combined with the rangefinder, shows the field of view for a 50mm lens, while the other viewfinder makes use of a projected white frame reticle system to outline the fields of view for the 35mm and 90mm lenses.



**REGULA IIId:** This product of King Kamerawerk has one of the longest lists of interchangeable lenses for its Prontor SVS shutter, varying in focal length from a 28mm f/3.5 to a 135mm f/3.5 with a 45mm f/1.9 Enna Werk Ennalyt as its speediest objective. Other features include a dual range Gossen exposure meter, a projected white frame reticle finder for the 45mm field of view, and a rapid-wind lever atop the camera. There are a number of other new Regula cameras without the interchangeable lens feature (see page 104).



**PHOTAVIT 36:** Among the new 35mm cameras featuring built-in exposure meters, coupled rangefinder, and interchangeable lenses in the Prontor SVS shutter, the Photavit 36, made by Photavit Werk of Nürnberg, is one of the most compact. Enna Werk or Steinheil lenses from 28mm to 135mm, mostly of f/3.5 aperture (except for a 45mm f/2.8 lens), will be available for the camera. The built-in exposure meter is the Bertram-made Bewi. There is a rapid-wind lever.



**SUPER EDIXA:** Wirgin Gebr. of Weisbaden straddle both worlds with a Super Edixa featuring a Synchro-Compur LVS shutter for interchangeable lenses, and the same model with a Prontor SVS shutter and interchangeable lenses. Although there are indications that other camera manufacturers may follow suit, the Wirgins are the first to have both systems available to the purchaser. The Compur-shuttered camera will have Rodenstock lenses; a 50mm f/2.8, and 85mm and 35mm f/4 lenses. The Prontor version will accommodate the extensive Enna Werk lenses from 28mm to 135mm. The viewfinder has a white frame finder. The rapid winder is located on the bottom of the camera.

### **BUILT-IN EXPOSURE METERS: ALMOST ALL 35mm CAMERAS, MANY OTHERS, HAVE THEM.**

Every one of the manufacturers showing a new camera using the Compur or Prontor interchangeable lens system had at least one model with a built-in exposure meter. These meters were generally the product of P. Gossen & Co., Metrawatt AG, or Ernst and Wilhelm Bertram. (For details on how these meters work, see page 112.) Other cameras having built-in meters were the Rolleiflexes, Ikonflex IIc, the Retina Reflex, the Contaflex, Pentacon FB, and the Edixa Reflex.

Some meter makers insisted that the new meters were as sensitive as the larger, separate meters. They indicated that elaborate plans had been made with camera manufacturers to assure an adequate supply of replacement units at camera repair depots so that changing a damaged cell would not require a camera owner to be without his camera for a long period. A number of manufacturers demonstrated that their meters could be removed quickly from the camera in a matter of a few minutes. When a meter unit was damaged, the camera owner who brought his camera in for repairs would always get as a replacement a brand new meter unit already accurately calibrated.

**CONTINUED ▷**

## Single-lens reflexes have more automatic lenses.



**EDIXA REFLEX:** Although few Edixas have found their way to the U.S., this single-lens, eye-level or waist-level 35mm camera, made by Wirgin Gebr. in Weisbaden, Germany, is one of the most popular cameras in Europe. It features a focal-plane shutter with speeds from 1 to 1/1000 sec., spring-operated mirror, screw-threaded lens mount, optional split-image rangefinder on the ground glass, and a rapid-wind lever. Earlier models of the camera had the entire automatic lens mechanism built into the lens mount of each lens. Now the auto diaphragm actuator is built within the camera body. A collar inside the body moves back and forth as the shutter release is pressed and the film is wound. The collar makes contact with a pin in each lens mount and shuts the diaphragm just before the shutter opens. All lenses must be cocked manually to maximum aperture after the exposure. A model scheduled for production later will have a built-in Bewi meter (see illustration). Normal lenses supplied are 55mm Steinheil Quonon f/1.9 and 50mm Rodenstock Heligon f/1.9. Lenses with automatic diaphragms from 28mm to 135mm and lenses with preset diaphragms from 135mm to 500mm will be available.



**PENTACON F AND FB:** This single-lens 35mm eye-level prism camera made by Zeiss VEB, Dresden, which has undergone few changes since its introduction shortly after World War II, will now be available with many internal improvements. Shape, size, and shutter speeds remain the same. Although the same size lens screw thread is retained, an automatic lens diaphragm actuator similar to that on the Edixa (above) has been built into the camera body. The standard 58mm C.Z. Jena f/2 lens will not work on older model Pentacons, but the older lenses can be used on the new F and FB models. The shutter seems quieter. The prism finder has been brightened by introducing a condenser lens underneath the ground glass. Wind and rewind knobs are larger than on former Pentacons. The FB differs from the F model by incorporating a single range exposure meter atop the prism housing. A 58mm f/2.8 Tessar also is available in automatic mount.



**PRÄKTISIX:** From Dresden's Kamera-Werke VEB Niedersedlitz comes a new camera, the Praktisix 2 1/4 x 2 1/4 single-lens reflex with completely automatic lens diaphragm. Unlike the lens aperture controls of the Edixa and Pentacon (above), that on the Praktisix need not be cocked after exposure to open the lens wide. As you advance the film and wind the cloth focal-plane shutter, the diaphragm automatically opens to full aperture. An 80mm f/2.8 Zeiss (Jena) Tessar or f/3.5 Meyer lens is standard, and a completely automatic 65mm f/2.8 Zeiss (Jena) wide-angle lens will soon make an appearance. Other automatic lenses to 120mm and preset lenses to 400mm focal length will follow. The camera has speeds from 1 sec. to 1/1000 on a single dial, rapid film advance lever, a condensing lens over the ground glass and a removable finder hood. An eye-level prism finder is promised for the near future. The camera has sync for focal-plane type flashbulbs at 1/8 sec. and electronic flash at 1/25 sec. To load, you match the bar or arrow on the backing of the 120 film to two dots on the camera focal plane. You then close the camera and wind to the first exposure.

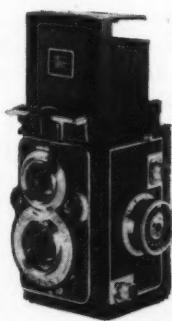


**MAKIFLEX:** Plaubel Feinmechanik und Optik, long famous for the watch-like precision of the Plaubel Makina cameras, plans to introduce within a year a 2 1/4 x 2 1/4 single-lens reflex, the Makiflex. An 85mm 6-element Plaubel f/2.5 lens is to be fitted in a bayonet mount as standard, while a cloth focal-plane shutter will provide speeds from 1 sec. to 1/1000 sec. The Makiflex will have quickly removable and interchangeable roll film backs, tele lenses of 150 and 210mm, spring-actuated mirror and a removable focusing hood to accommodate an eye-level prism.

## Twin-lens reflexes incorporate meters, prisms.



**ROLLEIFLEX:** There are four new Rolleiflex models from Franke and Heidecke of Braunschweig—three with built-in dual range exposure meters and one without (it can be added later). The 2.8E Rolleiflex, with five-element Zeiss Planar or Schneider Xenotar 80mm f/2.8 lenses, has a dual range exposure meter cell located on the front of the camera underneath the name plate. The calculator dial and needle project from the side of the focusing knob. The meter reads directly in LVS numbers. The new 3.5G series of Rolleiflexes can be had with meter and 75mm Zeiss f/3.5 five-element Planar lens, or without meter and 75mm f/3.5 five-element Schneider Xenotar lens. The meter can be added later. All four cameras have a unique depth of field scale indicator around the focusing knob which replaces the standard depth of field scale. As aperture is changed, a white band opposite the footage scale on the focusing knob expands and contracts to show the exact depth of field.



**IKOFLEX IIC:** The Zeiss-Ikon designed and manufactured exposure meter, which recently appeared on the twin-lens reflex Ikoflex Ic camera, now makes a second showing on the Ikoflex IIC. This camera closely resembles the familiar but meterless Ikoflex IIa, now out of production, but has many new features. To set the first exposure, you attach film to the take-up spool, close the camera back, and wind by knob. The camera wind will stop automatically at the first exposure. The cocking of the MX Synchro-Compur shutter (1 sec. to 1/500) is, as on the IIa, coupled with the shutter wind. The two knurled aperture and shutter speed wheels of the Ikoflex IIa appear in the IIC, but are now coupled together in the LVS system and the LVS numbers are engraved around the rim of the viewing lens. The controls can be moved separately by holding one wheel and moving the other. The lens is the 75mm f/3.5 Zeiss Tessar, the same focal length and aperture as the viewing lens. The ground glass has a Fresnel-type field lens and an overly large magnifier is built into the spring-operated hood. The magnifier can be changed to suit visual needs.



**EDIXA SPORTS REFLEX:** Although rumors state many firms have an eye-level prism viewfinder for  $2\frac{1}{4} \times 2\frac{1}{4}$  reflexes in preparation, Montanus Camerabau is the first company to introduce one officially. It fits the Rocca Automatic twin-lens reflex, now called the Edixa 6 x 6 reflex in the U. S. The prism is interchangeable with the regular focusing hood. To make focusing with the prism a bit easier, the Rocca is now available in a "Sports Model" on which the thumb-controlled, fork-lever focusing device has been changed to a milled wheel which, the manufacturers say, will work easier with the camera held at eye level and the prism in place. Older models of the Rocca (or Edixa) can be changed to milled-wheel focusing.

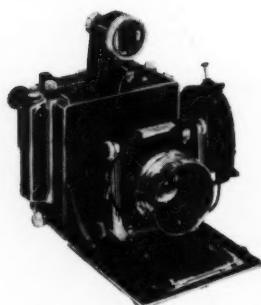


**ROLLOP:** For the moderate budget in search of a twin-lens reflex with automatic features and f/2.8 lenses, there's the Rollop 2.8 Automatic with 80mm f/2.8 four-element Enna taking lens and an 80mm f/2.8 Enna viewing lens. It's made by Lippische Camerafabrik of Barntrup. The Prontor SVS shutter (speeds from 1 sec. to 1/300 sec.) is cross coupled to the aperture control in the LVS system. You can uncouple the LVS and use the lens openings and shutter speeds independently by turning a small lever on the camera face plate. To load the camera, you wind on the 120 film and match the bar or arrows on the film paper backing with dots on the camera film plane. You then close the camera and crank to the first exposure. From there on, shutter wind, film advance, and stop are combined. The camera also has knob focusing, a large magnifier in the hood and a selling price in the U. S. (it's hoped) of under \$100.

## There were novel cameras in all sizes and shapes.



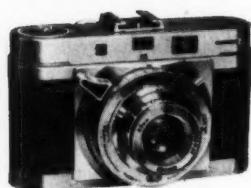
**LINHOF TECHNIKA PRESS 23:** The folding bellows and conventional lensboard of the standard  $2\frac{1}{4} \times 3\frac{1}{4}$  Technika have been replaced by a rigid mount for a series of helical focusing, interchangeable lenses which cam-couple automatically to a view-rangefinder. The whole front comes off the camera when lenses are changed. Viewfinder framing is altered to match lenses by placing appropriate frames over the front window. There is parallax error adjustment to as close as 3 ft. The back can be changed quickly to take cut film or rolls; it also has limited swing movements. Zeiss and Schneider lenses are available in 53mm, 100-105mm, and 180mm focal lengths. There is an impressive new handle, called the "anatomical" hand grip, with grooves to fit the fingers.



**LINHOF SUPER TECHNIKA 4 X 5:** There have been notable improvements in the front standards and lens supports of the 4 x 5 to make the tilts and shifts more useful. The lensboard now tilts 15° front and back on pivots set so the lens moves around its nodal point; in earlier models, the board tilted only backward, to a fixed position, and on pivots at the base of the board. The lenses also can be shifted sideways further. It's easier and faster to remove the detachable back. Now available is a self-capping type focal-plane shutter back with speeds from 1/30 to 1/1000 sec. Rangefinder focus cams can be interchanged with one hand.



**WERRA:** Simple operation is the design keynote of this unusual 35mm item. It's made in the East Zone of Germany at the old Carl Zeiss, Jena plant. It's the only East Zone camera fitted with a Synchro-Compur shutter (no LVS system, however). The shutter is cocked and film advanced by a single wrist twist of a leather covered ring around the shutter mount. Viewfinder shows a 1:1 "life size" image. Lens is a Zeiss, Jena f/2.8 Tessar type. The cone is a reversible, double duty lens hood, lens cap.



**AGIMATIC:** British-made, the Agimatic is a 35mm camera with built-in but non-coupled rangefinder, built-in visual extinction type exposure meter, and an ingenious revolving flash indicator that shows which type of sync (M, X, or F) can be used at each shutter speed. It features an interchangeable lens system (complete lenses) with behind-the-lens shutter having speeds from 1 sec. to 1/300. Standard lens is a 4-element, 45mm, f/2.8 Agilux; an 85mm, f/5.5 tele lens is also available. The same lever is used for combined film advance and shutter cocking, and shutter release.



**REGULA CITA III, IIIb:** Except for lens and shutter, the 35mm Cita III (shown) resembles the Regula IIId (see page 37). It has a non-interchangeable 3-element 45mm, f/2.8 Steinheil Cassar lens, or a 4-element f/2.8 Zeiss Tessar in Prontor SVS shutter. Features include a dual range Gossen exposure meter, a projected reticle frame finder, and a rapid winder atop the camera. The IIIb is similar, except it has no rangefinder, and comes with a 3-element 45mm, f/2.8 Rodenstock Trinar lens.



**AGIFLEX III:** This British-made  $2\frac{1}{4} \times 2\frac{1}{4}$  single-lens reflex bears a striking resemblance to the old Reflex Korelle, but with numerous improvements. The 4-element, 80mm, f/2.8 Agilux lens is in a bayonet mount and has a preset diaphragm control. Features are: cloth focal plane shutter with speeds from 2 sec. to 1/500, brilliant convex ground glass condensing lens, removable focusing hood, and rapid winder. The first exposure is set by matching marks on the paper backing with dots on the camera. There's a plate back available. The mirror is spring operated; the shutter is amazingly quiet. This is a beautifully made camera.



**VOIGTLANDER VITO BL:** This Vito 35mm has no rangefinder but does sport a built-in exposure meter similar to that on the new Vitessa models. Also featured is a 1:1 "life size" viewfinder. The BL has a Color Skopar f/2.8 or f/3.5 lens in Prontor SVS shutter and a rapid-wind lever on bottom of the camera.



**AGFA AUTOMATIC 66:** One of the most novel cameras of all those shown, the 66 is an eye-level folding bellows type with coupled range-viewfinder. It makes 12 negatives  $2\frac{1}{4} \times 2\frac{1}{4}$  on 120 roll film. You set the lens aperture and film speed controls manually, then take a light reading with a built-in reflected light exposure meter. By means of a pneumatic device, the meter automatically controls the shutter speed according to the light conditions. Warning signals indicate when there is not enough light for picture taking. The 66 has a four-element, 75mm Agfa Color Solinar set in a special shutter with speeds to 1/300 sec., which can also be set manually. In other respects, the 66 is structurally similar to the Ansco Super Speedex.



**ADOX 300:** This is the first postwar 35mm camera with interchangeable film magazines, which allow you to switch in mid-roll from black-and-white to color and vice versa. Each magazine has its own film counter, visible from the top of the camera body. Standard film cartridges are used. The act of closing the camera back opens the light trap in the magazine, to permit picture taking. Opening the camera back causes the magazine light trap to close. The 300 has either a 3-element, 45mm Steinheil Cassar, or 4-element, f/2.8 Schneider Xenar in Synchro-Compur LVS shutter with front rapid-wind lever. There's a built-in Bewi exposure meter.



**LEICA MP:** Ideas contributed by professional magazine photographers have been incorporated in this "professional" version of the 35mm Leica M-3, which will be produced in small numbers only for bona fide photojournalists. It has a removable Leicavit rapid winder base plate, a fully exposed film counter which must be set manually, and no self timer. The red aligning dots on the lens barrel and camera have been made much larger and are raised so lenses can be quickly interchanged even in the dark. The MP model comes in either a chrome or all black anodized finish.

**MORE NEW EQUIPMENT ON PAGE 104**

# "WIN A CAREER"



# CONTEST WINNERS

## SIX YOUNG PHOTOGRAPHERS TAKE TOP HONORS IN CREATIVE PICTURE CONTEST

For the past few months, satchels of parcels from half-pint size to Jeroboam proportions have been tumbling into the mail room of Photography Place, one of New York City's most prosperous and well-equipped photographic studios. There, on September 20, Judges Steichen, Spector, Buckley, Reidy, Mercier, Ermoyan, Deschin, Rothstein and Desfor (see "Coffee Break" in this issue) carefully scrutinized many contest entries and separated the sheep from the goats.

Sponsored by Photography Place and MODERN PHOTOGRAPHY, the Win a Career Contest was designed to give talented photographers the chance to compete for actual working experience under the guidance of top commercial photographers and technicians.

On these six pages, you'll find pictures selected from the top six winning portfolios. A list of winners of the sixth through forty-first prizes will be found on page 78.

**1ST PRIZE.** Although 29-year-old Farrell Grehan, of Richmond Hill, N. Y., has been at photography a scant four years, his pictures have won awards and have been seen at the Museum of Modern Art ("Always the Young Strangers" show, 1953). Grehan, who intended to be a painter, fell into photography when he casually picked up a photography magazine which featured a story on the French photographer, Izis. Grehan claims the Izis pictures changed the whole direction of his creative career. He promptly bought a second-hand camera, photographed New York, then Italy. Now he will start work at his first prize, a paid three-month stint at Photography Place.







**2ND PRIZE.** Thirty-four-year-old Joseph Siegelman, of New York City, has led a varied career. Professional violinist and professional photographer, he now plays in the string section of the Symphony of the Air, does free-lance picture assignments, writes photo articles, wins photographic awards, including the 1954 Graflex press fellowship. Siegelman will shortly take advantage of his prize, a seven-day cruise for two to Nassau on the Ingres-Nassau line.



**1ST PRIZE.** At 32, Sonja Bullaty is a professional photographer whose work was not known in the photo magazine field until last year. MODERN's twelfth "Discovery" (February, 1956), she—with her husband Andy Lomeo—has since been published in general interest magazines, doing the photojournalism she likes best. Meanwhile they continue in their work as gallery photographers. Although Miss Bullaty now lives in New York, she came to this country from Prague, via Paris. She has been actively engaged in photography since 16 and, along with co-winner Grehan, will soon start her apprenticeship at Photography Place. Additional first prizes are two Rolleiflexes, courtesy of Burleigh Brooks and Ponder & Best.

**5TH PRIZE.** Bill Perlmutter, age 24, from The Bronx, N. Y., started photography as a hobby in 1949 and subsequently has chosen it as a profession. He was graduated from the College of the City of New York in 1954 with a Bachelor of Arts degree in motion picture techniques, and worked with director Hans Richter on avant-garde films while attending the CCNY Film Institute. Perlmutter went into still photography during his stint with the Army, and served sixteen months as a

Signal Corps photographer. After leaving the Army, Perlmutter free lanced, but now is employed as a staff photographer for a magazine publishing house. His prize: a Contax IIa camera with 50mm, f/2 Sonnar lens and eveready leather case.



#### 4TH PRIZE.

A professional free-lance photographer, Mildred Grossman, 35, The Bronx, N. Y., claims this is the first contest she's ever entered; the first prize she's ever won! But her work has been seen: at the *Parents Magazine* gallery, the Photographers Gallery, in the Family of Man show, in trade union and farm publications, and in international salons at Rochester, N. Y. She has been in photography for six years, credits success to teacher Lisette Model. Her prize: a Canon V camera with f/1.2 lens. ▷





### 3RD PRIZE.

At 24, Robert Amadei, Jr., from Newton, Mass., is not a professional. He has, however, pursued photography as a serious hobby for the past eight years. Although he has had no formal training in photography, Amadei does all his own black-and-white processing, and hopes to do his color work, too, in the future. Currently he is attending Boston College, where he is an economics major. Of the top winners in the contest, Amadei's portfolio is the only one composed entirely of color. His prize: a Leica M3. ▷



# **MODERN PHOTOGRAPHY'S POLAROID LAND CONTEST WINNERS**

**For further details on the Polaroid Contest, see "Coffee Break," page 14**

**1st. \$1,000. Lois Lenderking of San Diego captured absorbed mood of girl with guitar.**





**2nd. \$500.** Chuck Ginnever, San Mateo, Calif., used Type 42 film for this still life.



**3rd. \$300.** A happy combination of sunlight and flash fill-in, by G. F. Barnes, Cincinnati.

**7th.** Andrena Bear chose a Pathfinder as her award for this close-up.

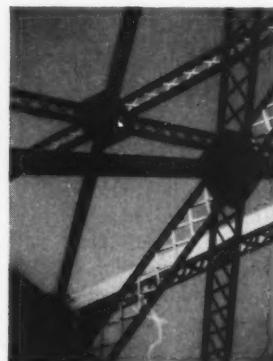


**4th.** Sandra Carlson chose a Polaroid Land Pathfinder camera as her prize for this outstanding photo.

**9th.** This sensitive back-lit portrait earned Marian Seidner a Polaroid Pathfinder camera.



**5th.** Delicate study of butterflies won Laurie Seamans a Pathfinder camera.



**10th.** Philip Greene selected a Polaroid Pathfinder camera.



**6th.** A Pathfinder was awarded to Chuck Ginnever for this penetrating portrait.



**8th.** Dual award winner Laurie Seamans picked another Pathfinder as prize.

## 7 NEW

IN THE EXCITEMENT of a new—and usually the first—snowfall of winter, photographers usually fasten their eyes on snow-muffled scenics. Fascinated by the blaze of snow in city and country, eyes find it difficult to move to the subtler details of winter's magic colorings. Since the standard winter vistas make a narrow range indeed, the winter color problem is primarily a problem of "seeing," and secondly one of knowing how to shoot under various demanding conditions.

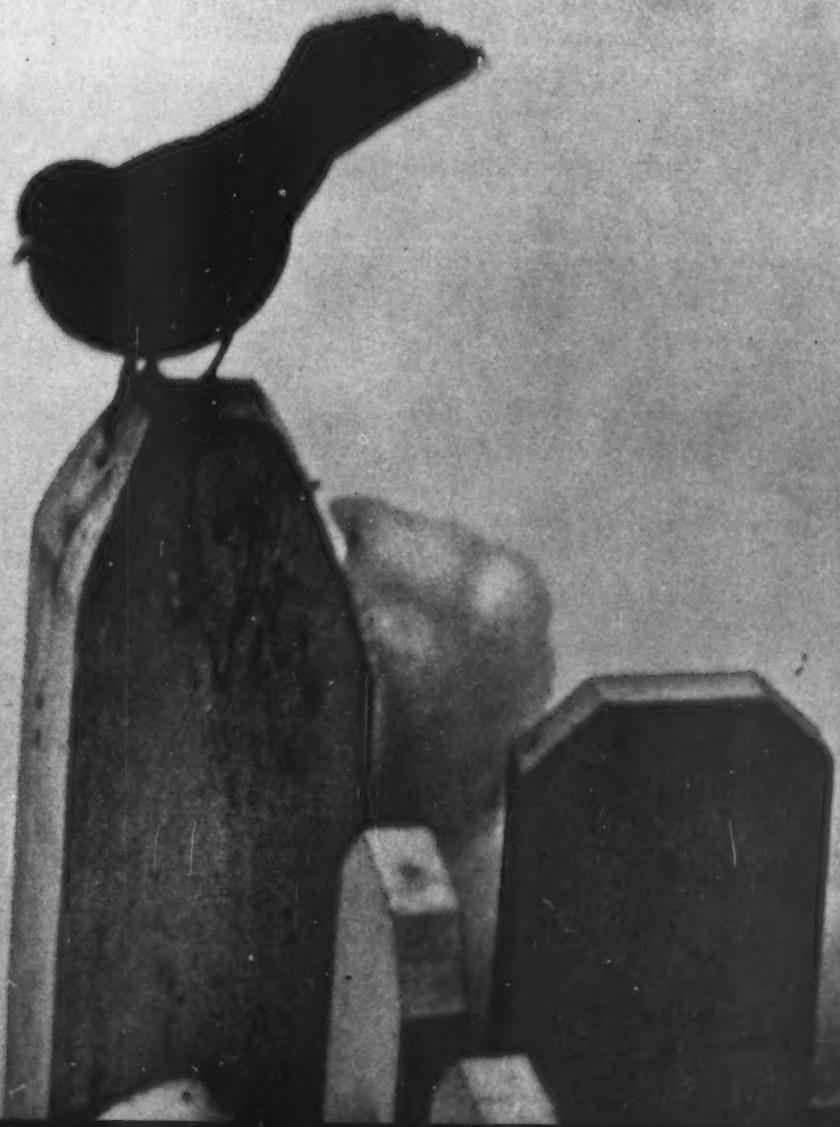
Here—in seven different approaches to winter color—content, point of view and treatment all vary. In some cases the subjects were simple to start with (bird, *opposite*, and portrait, *page 54*). Others of the pictures, which excluded details, are simple in form ("Bavarian Street Scene", bottom of *page 52*, and night store front shot, *page 54*), and are perhaps more sophisticated in content. The appeal of each picture will vary according to your own preferences. But each departs from the conventional approach. For the photographers have torn their eyes away from the obvious generalities and looked to different places, at different times of day. They have distilled a new winter spirit, using color itself, as well as form, with originality.

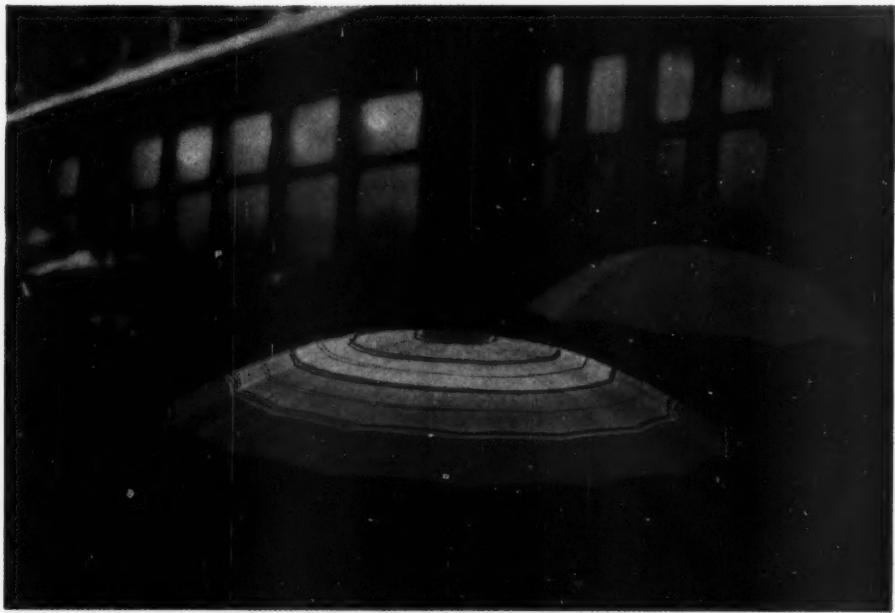
A bird on a fence post is a little subject in a large outdoor area. It's unlikely you'd be able to get near him, or as near as he would appear to be in the picture *opposite*—you'd probably scare him away with the first footstep. And, photographed from any considerable distance, he'd appear as an insignificant speck in the picture. Mrs. Greenquist solved the problem of isolating this robin from its environment by using a longer than normal focal length lens. It made the forms large in the picture format; slightly flattened them, too, which gave somewhat the effect of a two-dimensional design. Although it's inadvisable to juggle interchangeable lenses simply for the sake of being different, no matter what the subject is, you'll find occasional use for telephoto or wide-angle lenses. To pick up distant subjects and/or simplify both color and form by eliminating the details which would be included by a normal focal length lens, try a lens that is double the focal length of your normal lens. A 90mm lens could be used with a 35mm camera. For other cameras with interchangeable lenses, a lens that gives  $1\frac{1}{2}$ -2X the image size should do. To purposely include a broad field of view, or to distort perspective for special effects, the wide-angle lens can be a useful accessory.

(Continued on *page 55*)

## WAYS TO WINTER COLOR...

**1 ISOLATE A SUBJECT**  
with longer than normal focal length lens. Tess Greenquist chose 90mm telephoto lens to photograph robin during a snowfall, and watched through her kitchen window two hours before succeeding. However, by focusing on a distant object, where you eventually plan to make exposure, you can shoot quickly when the occasion arises. (Don't forget to set the footage scale in the accessory viewfinder for tele lenses—good pictures have been sadly hacked, not cropped, by neglecting this important step!) Using Anscochrome, a fast color film (ASA 32), Mrs. Greenquist gave exposure of approximately f/5.6 and 1/100 second for open shade and a dull, snowy day at that. She exposed for the bird, allowing the background to be overexposed, or—if you prefer to say—in high key.





**2 UNDERSTATE THE SCENE** for visual impact. Shooting from slightly above crowd, Fred Maroon picked up glow of streetcar lights, pink umbrella, lost details of people in darkness. By carefully choosing the position from which he made the photograph, Maroon organized the components of the picture, letting the bright blobs of color alone give a brief, but significant *impression* of the situation.





**3 SUGGEST A SCENE**  
by selectively focusing on a part of the subject that will lead the eye to another part. In "Bavarian Street Scene," *left*, Fred Maroon makes us look out through a window where the drops of water are sharp, to the generalized shapes of rooftops beyond. We get a convincing feeling of a wet village, though the form of the picture is simple, with minimum detail and almost monochrome color. It was a dull day, so Maroon gave exposure of f/2.8 and 1/25 second for Daylight Type Kodachrome.

## Design or Documentary?

### 4 REALISTIC DETAIL HAS A PLACE

in documentary pictures. Snowflakes and crisp caps of snow on fruits at *left*, are authentic details that help carry the feeling of the scene. Rendered sharp, and extraordinarily strong in warmth of hue, these foreground objects are intriguing contrast to the slightly unsharp, and cool view beyond. Although snowing, there was enough light for Sonja Bullaty to give exposure of f/5.6 and 1/25 for Daylight Type Kodachrome.

### 5 COMBINE COLOR WITH LINE

for striking designs. George Ancona felt stable door, dusted with snow on the cross pieces, created the effect of a collage of torn white and colored paper. Actually, the intersecting lines of white snow function as guide posts. They let you see the entire picture at once, rather than in non-related pieces, yet make you aware that the heart or focal point of the design is where the lines intersect. Ancona used 50mm lens on Nikon, f/4, 1/100.



## for people: Daylight or Nightlight?

### 6 TRY SNOWLIGHT PORTRAITS

"Snowlight" is a soft subdued illumination that will minimize shadows. Joseph Siegelman focused within a very few feet from his daughter as she studied her first snowfall, exposed Daylight Type Kodachrome at f/2 and 1/10 second. This may seem like an unusually slow shutter speed for such a lively subject as a child, but occupied with snow, or frost patterns on a windowpane, most children will be fairly still.



### 7 GIVE DESIGN HUMAN INTEREST

Photographer George Ancona feels this pedestrian gives more meaning to the picture of a colorful window. For night color shooting, many people prefer to use films that are balanced for tungsten light (see the column "Modern Color"). However, it's best to experiment: discover the effects you prefer. Ancona used Daylight Type Kodachrome here, exposing at f/2.8 and 1/15 second. Nikon S2.

CHEONS

## WINTER COLOR (Continued from page 50)

Understating the scene—another departure from the obvious—is another way to eliminate details. This can be done in color photography by determining an exposure for the light, bright colors, then choosing the point of view that carefully places them in the picture structure. Maroon's stormy night streetcar picture, *page 52*, is an example. Because it was night, the problem of exposing for highlight areas was not difficult—a slow exposure was required to register even those. In spite of a slow shutter speed with the camera hand held, giving a very slight unsharp effect, the scene is familiar to our experience, yet is a refreshing change from the usual. Understatement often carries strong visual impact, leaving more to the imagination, less to repetitiously ring up in our store of usual experiences.

One step further away in the process of abstracting from the realistic is suggestion. If you find "Bavarian Street Scene" a misleading title for the window shot of Maroon's picture on *page 52*, give it a second thought. This is no trick designed to fool the eye. A straight shot, it suggests a montage—but without having the mechanics of one. It suggests a wet day; the drop-covered window is a simple symbol of the wet village outside. The subject is split, roughly, into two planes, one behind the other: the window which was just a very few feet away, and the buildings across the street behind the window. By using a lens opening of  $f/2.8$  and focusing sharply on the window, Maroon succeeded in throwing the background out of focus. When a close subject is in focus at such a wide aperture, objects at further distances doubtless will be beyond the zone of sharp focus. It's not difficult to do when you carefully check the aperture being used against the depth of field scale on your camera.

Of course, realistic detail does have an important place in many pictures, particularly in fairly straight winter documentaries. These, incidentally, intrigue many photographers in those cities that are seldom prepared for heavy snows. Vexing though snow is to urban sanitation departments, the delight for most snow-loving documentary photographers does not soon wear thin.

Among the city snow documentaries by Sonja Bullaty, that on *page 53* sustains interest because of a curious phenomenon, visual contradiction, which, in this example, happens only because of the picture's being in color. We know it was a snowy day, just by looking at the picture. Our experience with color tells us that days such as this usually render the scene a chilly blue. Yet look at the warm hues of the fruits and vegetables in the foreground; the contrast between them and the buttoned-up-around-the-neck citizenry in the background. The scene is warm and mellow, rather than forbiddingly cool. It is, moreover, quite realistic, for unlike color

films, our eyes and minds compensate for the difference in colors when weather and light change.

But our eyes can and do find designs. And in winter, it's possible to use snow in a color design, as George Ancona did in the stable door picture, *page 53*. Ripples of wind-driven snow, shadows of snow fences, tracks in the snow—these are not design exclusives for winter color. (In fact they are probably better black-and-white subjects!)

In Ancona's picture, snow doesn't predominate; the striking, colorful door does. But the snow has a crucial function in the design—it acts as a color highlight to offset the strong yellow and green. The effect has the form and strength and simplicity of a poster.

To line up a subject like this with a reflex camera is quite easy: you get what you see on the ground glass. With many 35mm rangefinder cameras, however, you must compensate for parallax to keep the design in the format desired.

Design and human interest need not be mutually exclusive! They can be combined, in fact, to make a stronger picture than if the design, or the human subject, were taken alone. Look at the other Ancona picture, *opposite*. Again a storm. A huddled pedestrian scoots along the sidewalk, passes in front of a store front at night. Out of sharp focus, the colors in the store window are furry and merge to form an abstract-like design. The figure, quite realistic, is a spot, an accent that complements the design, just as the design is a complementary background to him.

But if you stand only for human interest, especially portraits, and specifically portraits of children—a natural setting is always to be urged! Joseph Siegelman's snowlight portrait of his daughter, *opposite*, fulfills all the qualifications of a good informal portrait. The setting, the pose are natural and spontaneous—what child isn't intrigued by the patterns of frost on a winter windowpane! Such frost can be useful to the photographer—it can diffuse, thus soften daylight and the harsh shadows that result from bright light. For this picture, however, the light was weak from the dull day outside. Slow shutter speed and wide lens opening were necessary even to correctly expose the highlights. In color, particularly for portraits, it's advisable to expose for the important highlight detail. Let the other areas take care of themselves. Shadows are seldom black in color, and therefore tend not to be offensive—not nearly so offensive as highlight areas which will be washed out by overexposure!

Go look at the winter! Go look at its dazzling scenes. But look closely at them from all points of view and out-dazzle that siren, Winter, by seeing and shooting the things she thinks she's blinded you to.—D.J.

Professional Tana Hoban talks about . . .

## 7 WAYS TO USE WINDOW LIGHT

For many years my favorite kind of illumination has been window light. It offers many advantages: freedom from setting up lights, the ability to work in any kind of weather (yes, hazy and rainy day pictures are possible), a great variety in lighting effects, ease of changing costumes. Here are seven ways to use light from a single window. There are many others. For this particular sitting, I had as my model the lovely young actress, Susan Strasberg, star of the current Broadway hit, *The Diary of Anne Frank*. The pictures were all shot in her bedroom, near one window, from 2:30 to 5:00 P.M. on a bright hazy day. I used an f/2.8C Rolleiflex and Kodak Tri-X film. I used an exposure index of 800, developed the film by time and temperature in Promicrol for 13 minutes at 68°. I used an exposure meter throughout the sitting—kept my shutter set at 1/50 sec., varied my lens openings among f/4, f/5.6, and f/8 for most of the shots.





**1, 2, and 3 VARIATIONS IN USING SIDE LIGHT** demonstrate the amazing range of effects you can get by using window light as a source of illumination. As it happens, the costume and mood of each of these three pictures differ. *Far left*, Susan faced the window, but when she turned her head, her face was at a right angle to the light. This gave me a dramatic half-shadow. In the photo *center*, she was again turned 90° from the window; however, arm and long hair shaded face from direct light, gave me bright shade. For shot *above*, she turned so that three-quarters of her face was in side light.

## Four more ways to use window light . . .

**4. HAVE YOU HEARD OF TOP LIGHT?** Not many people have and perhaps it's my own invention. However, when Susan turned her head on the side to rest against the beautiful design of the back of a cane chair, I wanted to capture her wistful mood. My exposure reading was for full detail in her face, which was in shadow. I let the glowing highlight area on her neck and ear take care of itself. Sometimes a highlight can ruin a picture if it takes in too great an area. In this instance, I feel that the highlight is only an accent and that the face in soft shadow emphasizes the image of quiet beauty that I was after.

**5. TRY FRONT LIGHT.** If you want to use an even overall illumination, place yourself directly in front of the window, so that the light is at your back. Caution: if the sun is very bright, pull a transparent curtain across the window; otherwise your light will be too harsh. Because the day was hazy, I did not have to worry about that problem for this shot of young Susan's Garbo-like profile. ▷





**6. USE A PROP AS A REFLECTOR.** In the picture below, the light was coming directly at me, but I wanted detail in the face. So, I had Susan hold a book as a prop. The light bounced off the book and back into her face. The combination of the highlights on the hair from the back light and the bright reflection in the face resulted in a pleasing, rounded kind of illumination. You can use a white sheet, a newspaper, wrinkled aluminum foil, effectively as reflectors if a natural prop does not come to mind. ▽



▷ **7. BACK LIGHT: THE TRICK IS EXPOSURE.** If you are shooting into light, you must choose between two kinds of pictures. Are you after a silhouette? In that case, take your reading for the highlight area (the sleeve of the girl's blouse in this case) and let the profile go into blackness. Perhaps you want full exposure in the face? For such a picture, take a reading in the shadow area (the girl's face or the front of her blouse), as I did for this picture.

# 3 DESIGNS FOR SNOW

## The Best Abstract Has a Concrete Plan!

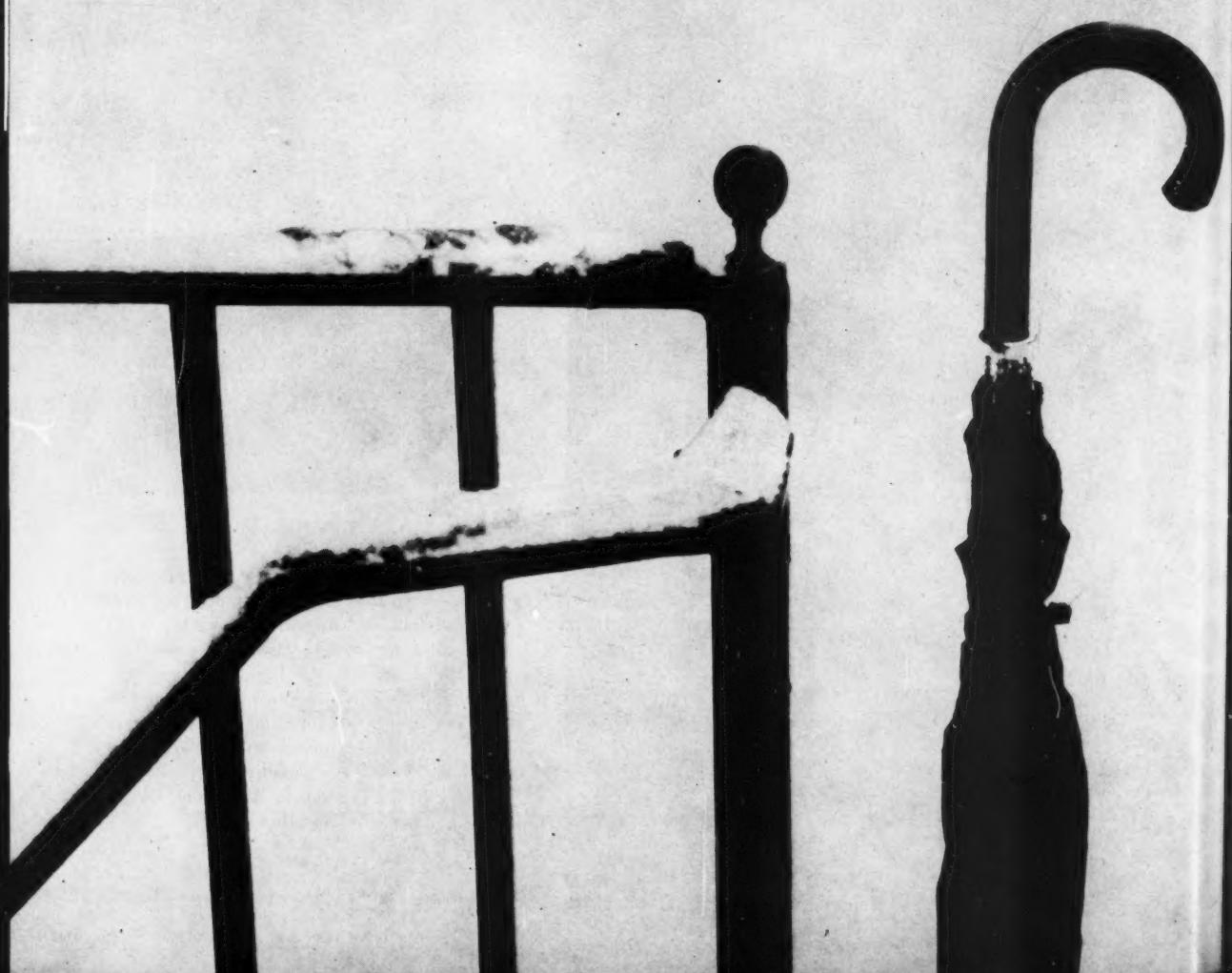
"SNOW PICTURES are always the same," says Jerry White. "Last year, during the storms in New York, I wanted to find a new approach to snow photography."

Before setting out to the drift-covered sidewalks, White made a mental shooting plan. "I was using a 50mm lens, and felt that if I could keep as close as possible to the subjects, I'd have a different snow story."

White slogged it out for three days, often carrying an open umbrella while shooting to protect his Nikon from falling snow. He looked everywhere, and looked *closely*, for the little details that were big picture potentials.

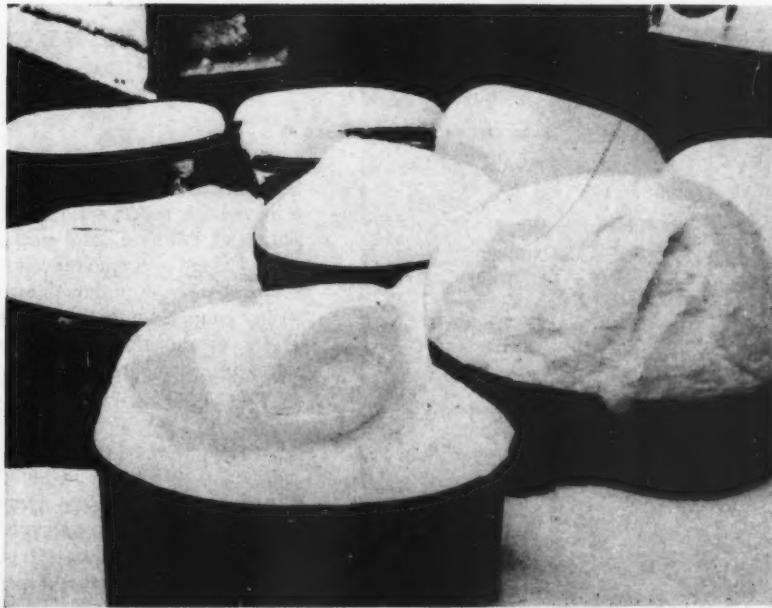
"We pass by so many things every day and completely forget that within the massive forms we see, many other pictures can be isolated."

Planning a shooting expedition includes techniques. White used the same exposure for his snow details: f/16 and 1/100. The light was dull, there was no sun, and often it was snowing. Prints were made on No. 5 paper to heighten contrast and thus lose texture in the snow.—D. J.





1 Neighborhood parking lot offered many pictures. Here, White took close look at a parking sign.



2 Topped with mounds of snow, city ash cans look like cupcake close-ups. △

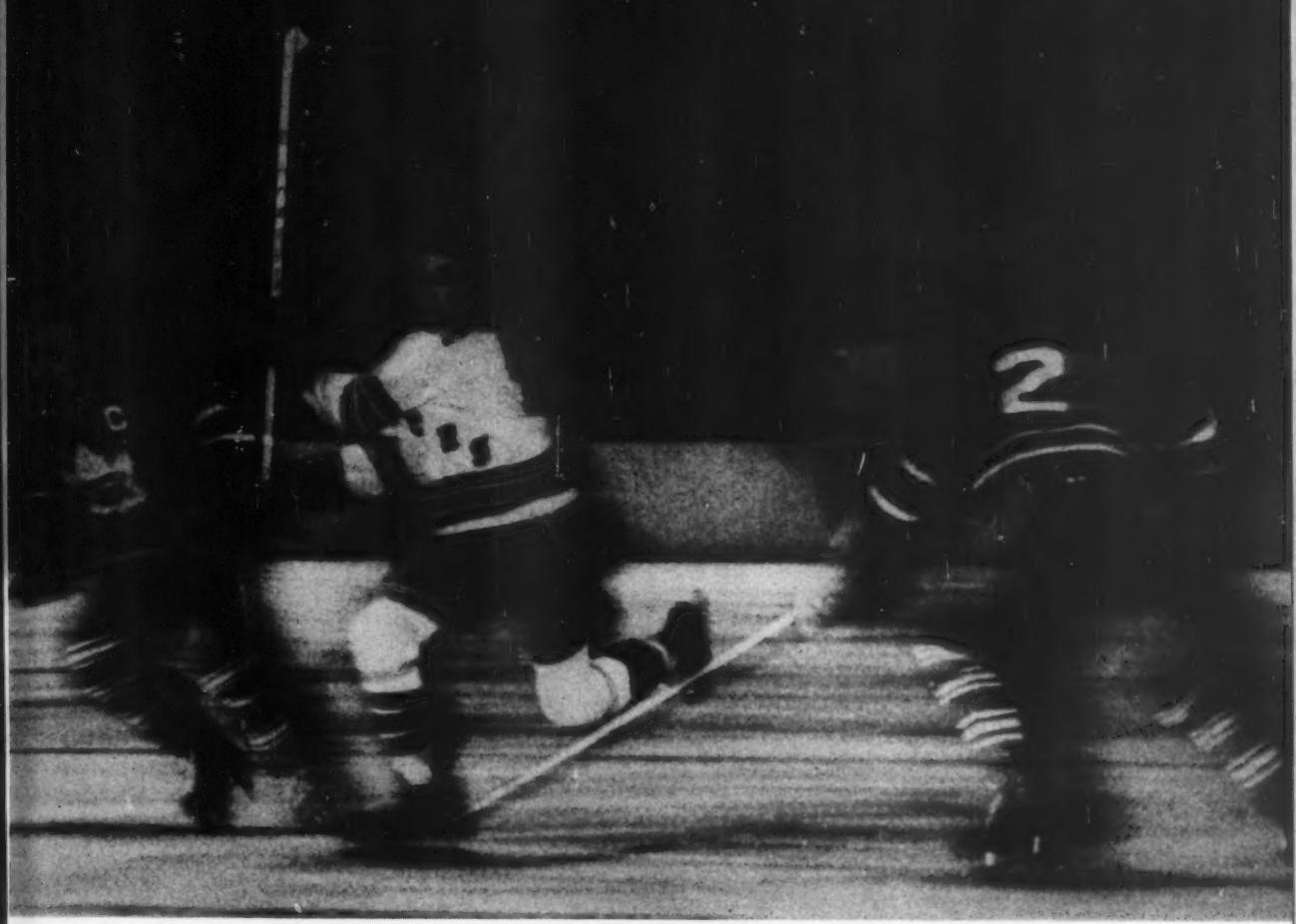
3 Umbrella, railing make bold design against textureless white background.

# 6 WAYS TO USE A SLOW SHUTTER



**1. FOR ACTION: STOPPED AND BLURRED IN COMBINATION.** Garry Winogrand achieved this sports action shot with a shutter setting of 1/30 sec., and electronic flash. The shutter speed was much too slow to record the action sharply, even though available light was strong enough to record blurred images. The 1/500 sec. duration of the electronic flash resulted in a comparatively sharp image on the same negative.

**2. FOR FANTASY: UNTIL THE PICTURE WAS TAKEN, THE IMAGE EXISTED ONLY IN THE PHOTOGRAPHER'S MIND.** Arthur Lavine's imagination saw the skyscrapers reaching upward to the sky. To put what his mind saw on film he set the shutter at 1/2 sec. and f/22. He moved the camera vertically during the hand-held exposure. Stark white sky adds to the unreal mood of the photograph. A conventional shot, made at a much faster speed, would have failed to render the photographer's personal conception of what he saw.



## AS A CREATIVE TOOL FOR MAKING BETTER PICTURES

SOONER OR LATER even the most advanced photographer is going to go through a period of soul searching. He suddenly develops a yearning to break away from the kind of pictures that he has been taking. He looks over his picture files and realizes that he has fallen into a visual rut. The exposures were all made according to certain rules and the prints processed in line with an established procedure. Actually, this fixed way of doing things has been healthy—to an extent. The basic techniques for making good photographs have been learned.

Among the things that have been learned is the use of a shutter speed fast enough to assure sharp images. Slow shutter speeds have been reserved only for very low light situations. But a slow shutter is one of the creative tools that can be employed to break away from the standardized type of picture.

Used in place of textbook techniques, the slow shutter can often result in an exact realization of the picture you saw in your imagination before you clicked the shutter of your camera.

*What is slow shutter?* Slow shutter is usually considered any speed slower than 1/25 sec. But that is a rather arbitrary definition. In reality, "slow shutter" is

a comparative term. Its definition depends on subject matter. Suppose you employed 1/100 sec. to photograph a speeding sports car moving at right angles to the camera? The result would probably be anything but sharp. In this case, you were using a slow shutter—at least too slow to stop the action.

On these four pages we present six ways that you can use a slow shutter. There are many more ways that it can be used—but these six ideas will give you a start to that road of imaginative picture taking.

It may be that a city skyline will evoke fantastic images in your mind. It did to Arthur Lavine, and the result was the picture, *opposite page*.

Slow shutter pictures don't have to be blurred, either. Brett Weston uses long time exposures to record sharply detailed images that might have otherwise been impossible, see *page 65*. Hank Simons, on *pages 64 and 65*, uses it to distort reality.

Once the use of slow shutter speeds has been fitted into your general photographic technique, and you've experimented with it a bit, you'll find that it has become an exciting working tool for creating new views of old subjects.—M. A. M.

CONTINUED ▷



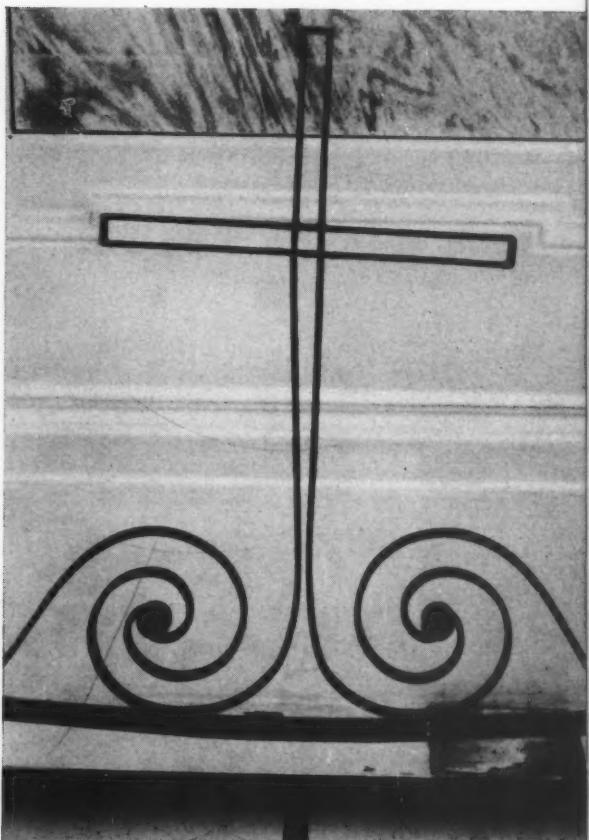
**3. NEW INTERPRETATION OF A FAMILIAR SUBJECT.** The quick, deft movement of a girl holding a dress up in front of a mirror is something that most of us have seen. Jerry White used a slow shutter, 1/10 sec. at f/4, to define the feeling of her hands in action. At the same time he retained the look of concentration on her face. Both elements are definitely related, but the blur of the moving hands turned a commonplace action into an interesting picture.



**△ 4. TO EMPHASIZE A STORY-TELLING POINT, DISTORT REALITY.** Here's where a comparatively fast shutter is really slow in relation to one element in the picture. Hank Simons shot at about 1/100 sec., fast enough to stop action of the youngsters under the shower, but not fast enough to freeze the fine spray. The distorted appearance of the drops really emphasizes the quality of water. Another way to use this kind of slow shutter would be in sports shooting. Players could be frozen, but the ball a blur whizzing through the air.

## FOUR MORE WAYS TO USE SLOW SHUTTER

**5. TO GET AROUND TECHNICAL ▽  
LIMITATIONS.** Brett Weston works with ex-  
tremely small lens openings that often re-  
quire long exposures even in good light. The  
picture, a New Orleans grave marker, re-  
quired an exposure of six minutes to cap-  
ture the fine details of the pattern. Long  
exposure, and thus a smaller lens opening,  
also gives a deeper zone of sharp focus.



**▷ 6. FOR VERY LOW LIGHT.** Slow shutter speeds are indispensable for photographing under extremely poor lighting conditions. Leo Stashin was walking the boardwalk at Coney Island when this shoeshine boy, stopped him. Stashin had set his camera at 1/15 sec. He shot, just as the lad, reputedly a gypsy prince, looked up. Illumination came from a lamp post some distance away from the subject.



# DISCOVERY no. 20





Parks can be called a *genre* photographer, recording everyday events and people realistically. Yet imaginative use of light, angle, choice of equipment, raise the level of his work well above the average documentary.

## WINFIELD PARKS JR.

MANY DISCOVERIES are young and unpublished. Winfield Parks, Jr., is an exception. He is young, but published often as a successful photojournalist in Rhode Island's *Providence Journal* and *Evening Bulletin*.

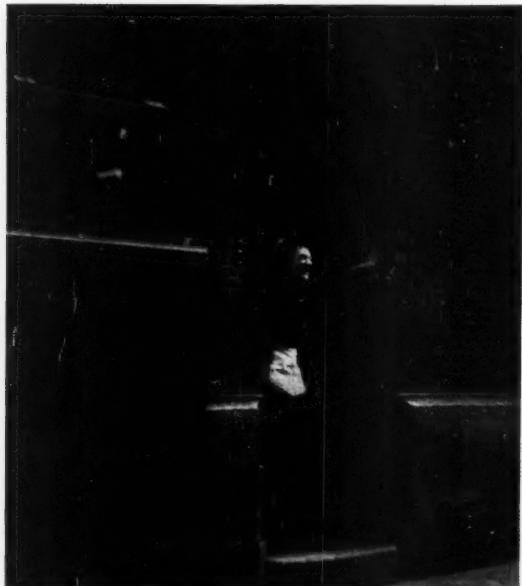
But his career world is no longer a world of flashbulbs popping on the accident scene. He is no longer impressed—as he was, starting out six years ago—by the “glamorous, hectic and often exciting pace of the working press cameraman.” For Parks, a soft step and thoughtful glance have supplanted the exercised elbow and rude flashbulb stare.

Encouraged by an imaginative picture editor, Parks learned—dared—to utilize the techniques of shooting by available light for his paper. He soon used small equipment (particularly 35mm) to work unobtrusively on the news scene. Gag shots, set-ups, the trite routine photograph—the so-called glamour of daily press coverage—were forsaken for a new approach.

Winfield Parks has a great love of people. He sees them, engaged in their smallest, most insignificant activities, as the stuff of which excellent pictures are made. Two nuns walk down a snowy sidewalk, bent into the wind, (at right). (Continued on page 80)



# "I TRIED IT MYSELF"



WHO put the fly on the tuba player's nose? And why! A familiar sight in almost every photographic contest and salon, this painful attempt to make a funny picture becomes a downright bore. The funniest pictures, like the funniest lines on radio or TV, are generally the ones that *weren't* planned. When you paste a dummy fly on a posed man's nose, the gag smacks of slapstick rather than wit. Anticipate amusing situations, as here, but don't contrive them.

"I Tried it Myself" is a monthly contest for black-and-white pictures. Anyone may submit any number of prints. Be sure they are 4 x 5 or larger in size, and that your name, address and all technical data appear on the back of each print. Please enclose a *stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60, New York, N. Y.

**THIRD PRIZE \$10.** In fine spirits, a woman laughs—and we, the picture audience, laugh with her. Ellery Stone, Cambridge, Mass., used Ikonflex 1a, f/3.5, 1/50.

MODERN PHOTOGRAPHY'S  
MONTHLY CONTEST  
FIRST PRIZE \$25  
SECOND PRIZE \$15  
THIRD PRIZES \$10

**THIRD PRIZE \$10.** When a woman rushes along the street, it's often an amusing sight. Robert Hile, New York, N. Y., used slow shutter speed which stopped milady's foot, yet caused the blur that exaggerates motion.

**SECOND PRIZE \$15.** Framed by two trees, a scene well ▷ titled "Private Sermon" has gently amusing overtones. Eric Gort, North Syracuse, N. Y., focused on the gentlemen with his Rolleiflex set at f/4 and 1/50 second.



**\$25 FIRST PRIZE.** Dog and hydrant, a gag older than Dog himself, has a new and ludicrous twist as pup is bamboozled by snow. Jerry Seuferling, Long Island City, N. Y., used Tri-X film in Rolleiflex, f/16, 1/100 sec.



**THIRD PRIZE \$10.** Incongruity is a marvelous source of humour. When a phony beard creates an incongruous problem, it gets a laugh. F. B. Grunzweig, New York, N. Y., was nearby at 6 A.M. with his Rolleiflex set at f/2, 1/30 sec.

# 'Hoy, como desde

—and how to put a flash on a long leash, for more freedom with a single bulb . . . the new twice-faster film, and the gauntlet it has to run . . . Kodacolor negatives the same night, and full-color prints the next day . . . a dessert tray of Kodak Retina aids . . . color prints from stereo slides . . . and the new trend in camera design

## Hoy, como desde 1888

A fine, ringing phrase, this "Hoy, como . . ." It happens to be the headline from a recent Kodak advertisement, destined for publications in Latin America, in which we point out that "today, as ever since 1888," more people use Kodak film than any other kind, all over the world.

And you know why. It's good film.

## Faster film ahead

Don't look for it yet at your Kodak dealer's, but Kodak is now field-testing a new sheet film that's two to four times as fast as Kodak Royal Pan Film. We mention this to quiet rumors . . . and also to illustrate how Kodak tests and proves a new film.

The criteria for any Kodak film are: quality, dependability, and rightness for the user. Each new film is first made up in laboratory-size batches, or small-scale production batches, and given exhaustive tests for keeping quality, speed, color sensitization, grain, processing, and so on. Any experimental film that survives this gauntlet is next scheduled for a wider test, outside, under field conditions, by people who would be using it if it proves out in practice.

The film now being tested is intended for press photography under difficult



light conditions. (It is very rich in silver content, is panchromatic, a bit more grainy than Royal Pan.) It is being made available quietly to newspapers, which need such a film. Their reports will be studied, analyzed—and, if necessary, modifications of emulsion characteristics will be made. Finally (don't ask us

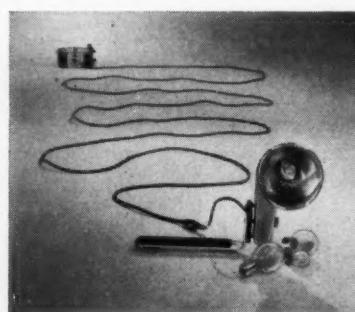
when) the film will be put into full-scale production . . . unless the laboratory has come up with a better one in the interim.

Every Kodak film must prove itself in this way—must meet every test of quality, dependability, and rightness—or it never gets into a "familiar yellow box" on your dealer's shelves. The Kodak film that's in your camera now went through such testing. That's why you can rely on it—all the way.

## Flash away out yonder

Question sometimes comes up, "How do I fix my Kodak Super-M Flashholder for off-camera flash, bounce flash, and so on?" Ask your dealer for a bayonet-tipped Kodak Flashholder 3-ft. Extension Cord, \$2.74, or the similar 20-foot (that's right, 20-foot) cord for \$3.75.

The 20-foot cord is particularly interesting, even though in most pictures



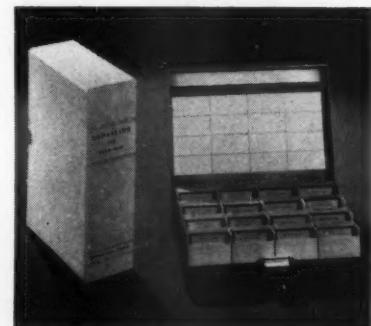
you won't be stretching it out to full length. It offers the opportunity for full side-lighting in interior scenes, stronger effects, more flexibility in using walls and ceilings for "bounce" . . . it allows extra latitude for an assistant to manipulate the lighting while you're steering the camera . . . it frees you for all sorts of effective light placements, with the added virtue of single-bulb economy.

These sturdy, slender, tough, flexible, non-kinking cords fit right in with the compact, neat design of the Super-M . . . they coil up snugly, and are no extra burden to tote . . . and the wallop of the Super-M's built-in B-C unit is ample to insure reliable firing and accurate sync even with the bulb out 20 feet. Try it.

## Deluxe reorganizer

This is the time of year when a good many color photographers go over their slides and reorganize them. A good way to start off fresh is with new file boxes . . . convenient, attractive, efficient Kodaslide 400 File Boxes.

They come in two parts, the file box itself and a sturdy, leatherette-covered case that lets you store the file box like a book. The file box is made of rugged molded plastic dressed up with an at-



tractive leather-grain finish on the front and back. The 16 yellow polyethylene Kodaslide Boxes inside hold your slides in convenient subject groups of 20 to 25 slides to a box—400 in all. When you open the cover, the individual boxes all tip back, ready to lift out. Neat as a pin.

The price for all this is only \$5.75 in red or green. Ask your Kodak dealer to show you one.

## Ruffles and pluses

Now and then, someone writes us a letter, pointing out that the backing paper on Kodak roll film is a little too wide for the spool, and squishes up at the edges. "What's the matter?" he asks. "Can't you measure?"

Sure, we can measure—right down to hair-splitting fractions of a millimeter. There's a reason for this special Kodak paper. Examine it carefully, and you'll note that the edges are feathered down very thin and soft. This is technically known as "skiving." As the paper rolls on the spool, the soft skived edge snuggles up to the spool flange to give you better light-trapping—more safety from

# 1888, más...

edge fog when loading and unloading. More safety, to be blunt about it, than you can get from *any* hard-edged paper.

This is just one of the many little extra values you get when you buy Kodak film. Add such things as the extra anti-halation quality, the extra smoothness and uniformity of the base, special sub-coatings that make the emulsion stick tighter, extra uniformity of coating the emulsion, extra surface protection against emulsion scratches . . . stack all these on top of the emulsion quality itself . . . and it's no wonder more people use Kodak films than any other kind. They get more value for their money.

## Kodachrome Film, Type A

When color films switched over from Type A (for photoflood) to Type F (for flash), many advanced users who are fond of photoflood felt deprived. This is a reminder that Kodachrome Film for 35mm cameras is available in Type A, in 36-exposure magazines. The name is "Kodachrome Professional Film, Type A," to help distinguish it from Type F (for flash).

## Kodacolor prints from stereo

Now you can get Kodacolor prints, 3½ x 3½-inch, from your 23 x 24mm (stereo) and 24 x 24mm color slides, as well as prints from 135- and 828 slides. Your dealer handles it all with Kodak. The prints are 32 cents each plus 30¢ for the Kodacolor negative that's required. Good occupation for a winter evening is to go through your slides, and pick out the favorite frames you'd like in print form.

Kodacolor enlargements 8 x 10, 8 x 8, and 7 x 10 are now also available from Kodacolor negatives made from color slides. The enlargements are \$3.50 each plus the 30-cent charge for the Kodacolor negative.

## Kodacolor, same night

You'll welcome the new 16-ounce \$3.85 processing kit, Process C-22, for Kodacolor Film. It lets you process your Kodacolor Film at home as soon as you have exposed a roll.

Pleasant feature of this so-called "16-ounce" kit is that you get *two* 16-ounce volumes of developer and stop bath. (These baths have a shorter life than the

hardener, bleach, and fixer.) *Two* of the developer and stop, *one* of the hardener, bleach, and fix, give you maximum utility with maximum economy. The kit will process 16 rolls of No. 828 Kodacolor; 10 of No. 127; 6 of No. 620 or 120; 4 of No. 616.

If you develop a roll of Kodacolor Film one evening and make Type C enlargements from the negatives the next evening—man, that's quick color. Got any salon deadlines to meet?

## Matter of threads

The shape of the new Kodak Signet 40 Camera (round on one end, to fit your hand; square on the other, to fit the Super-M 40 Flashholder) may establish a new trend in camera design.

We'd like to make two points about this new design. First, the flash unit doesn't merely plug in—it screws on. That means it will stay put when you



use the Flashholder as a handle; it won't slip off and let the camera go crashing to the ground. The threads also make perfect electrical contact. Second point: the groove between the camera and Flashholder provides a snug nest for your fingers in front and your thumb in back. You have never had such a firm, comfortable grip on a camera, nor felt such pleasant balance. Try it, and see.

Price of the Signet 40, complete with Flashholder and two reflectors, is only \$65.00.

## New color Dataguide

Here's a new aid to color printing and enlarging from Kodacolor Film negatives on Kodak Color Print Material, Type C. It's the "Kodak CC Filter Dataguide," \$2 (including a 12-page instruction pamphlet). This device shows

how various combinations of Kodak Color Compensating Filters can be used to adjust for variations in negatives (occurred, for instance, by variations in light source or time of day).

This Dataguide is also useful in Type R and Ektacolor Print Film printing—but those processes, at present, are best left to the large-scale full-time color lab. Type C is the most rewarding process for the skilled home-darkroom operator.

## Dessert tray, Retina IIIC

All the special aids that go into the Kodak Retina IIIC Camera system are beautiful examples of precision craftsmanship—and they become doubly mouth-watering when you see most of them together. This, naturally, is one reason why we worked out a handsome display tray for them. (The same aids, by the way, work with the Kodak Retina



IIIC Camera, which costs \$139.50 with its f/2.8 lens vs. \$190 for the IIIC with f/2 lens and built-in exposure meter.) This brave array of fine photographic tools—from sports finders to focusing devices for ultra close-ups—is worth a special trip to your Kodak dealer's, any time, just to see.

## Alphabetics

All men may be brothers under the skin, but they don't all use the same alphabets. The heading of this Kodak Bulletin is partly borrowed from a sign used by Kodak dealers in countries of the Near East. It says "Kodak." Honest, it does . . . in Arabic.

Of course, nobody has to *read* the sign. The background is the familiar, rich, glowing Kodak yellow—which identifies superior photographic products all over the world. Same color as on the Kodak boxes at your Kodak dealer's here.

Prices include Federal Tax where applicable and are subject to change without notice.

**Kodak**

**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

## MODERN'S HOME MOVIE COURSE: SECTION 11

# USE A MOVIE STORY BOARD

... to save time, money and film, by Martin S. Dworkin

A STORY BOARD is a series of pictures outlining a movie. In appearance, it resembles a comic strip or magazine picture story. Each picture on the board represents a scene, and the lot can be arranged in the sequence the movie will follow.

Using drawings or photographs, the film maker can plan the composition or framing of each shot, the movements of the subjects or actors, the details of props, furniture or clothing, and the arrangement of lighting. Without running expensive film through his camera by plain guesswork, he is able to recognize scenes which ought to be changed or eliminated. With the visual plan of the film before him, he is able to interrupt his shooting—as must often happen in making a movie—and can take up again, even weeks or months later, precisely where he left off.

Story boards are increasing in favor among professional film makers as a way of "thinking aloud" about how a film will look, in advance of camera work.

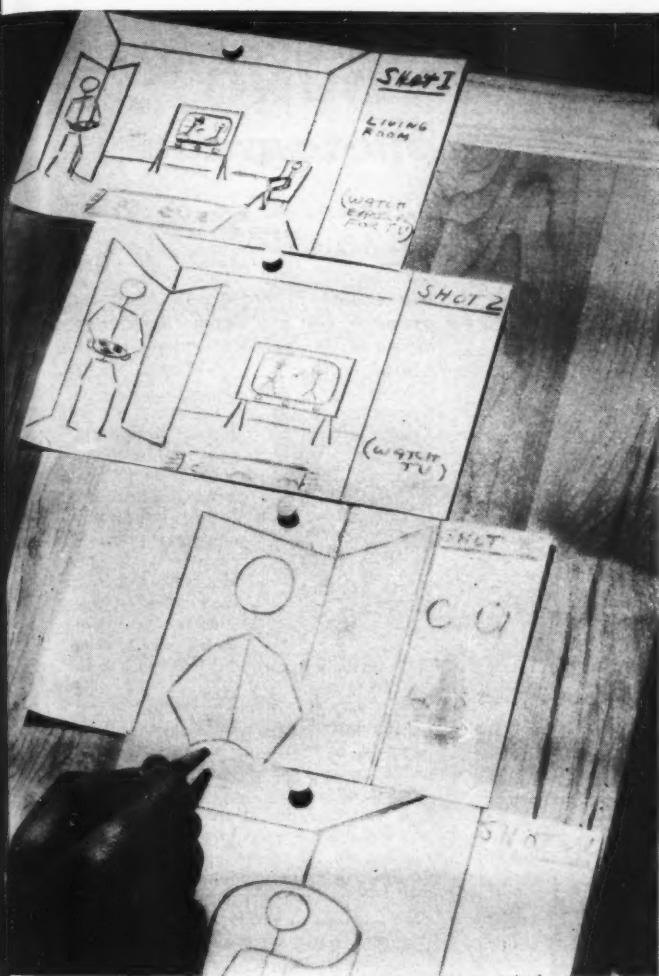
For amateur movie making, their advantages may be even greater, relatively, than for the elaborate productions of the studios.

After all the footage has been taken, the story board will pay dividends in easier editing and assembling. The benefits of clear continuity, smooth movement and transitions, and consistency of action and detail will show on the screen at once, and for as many years as the movie may be shown.

A simple story board can be made with stick-figure drawings as in the photo on the *opposite page*. The action of a sequence or an entire movie can be sketched in a few minutes, and notes made of special problems of exposure, the direction of subject and camera movement, and other details. The greatest advantage of using drawings is that they are easily thrown away. It isn't so easy—on the pocketbook especially—to throw away badly planned, badly executed film.

A story board using photo- (*Continued on page 98*)





**SIMPLEST OF ALL STORY** boards is the one using stick  $\triangle$  drawings to sketch out a sequence of shots. Basically, the drawings represent what you want to happen when you start shooting. Each shot is represented by a different sketch. When actually shooting, the sketches serve as a guide to composition, angle, and continuity.

**THE STILL PHOTOGRAPH** approach to the story board  $\triangleright$  can give you a more accurate picture of the kind of lighting you want, the sequence of shots as they will look on film, and an opportunity to plot out long shot, medium shot, and close-up. Also, it serves as a clue to shots that you don't want, and shots that you need.

$\triangle$  **THE SCALE MODEL SYSTEM**, using a paper dummy of an interior and dolls, helps to visualize action and continuity. It answers, to some extent, the question of how an ordinary room can be used to the most advantage as a set. At the very least, it will graphically show the limitations of the area in which you are shooting.





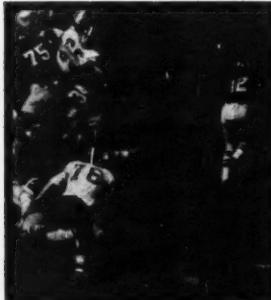
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## the **YOUNG** photographer

by HARRY A. GOLDSTEIN,  
APSA

*Basketball assignment: how to prepare for it; cover it; come home with exciting, action-filled photographs.*



Shooting basketball pictures is just about the most nerve-wracking and exacting assignment in sports photography. With the crowd at your very elbow, the cheering loud in your ears, it is fast, exciting action that leaves no time for deliberation.

The big difference between taking basketball pictures and taking football pictures is that you usually have to sit in one spot, or at least are confined to a small area.

If you have never taken basketball pictures, it's a good idea to study the techniques of other photographers, and to read some books and articles on action photography. Then leave your camera at home while you study a game or two with a photographer's eye. Note that the two referees habitually take certain positions and criss-cross the court at certain points. I mention this because if you aren't careful, the referee may block your picture just as you shoot.

### Choose your spot ahead of time

When you are ready to cover a game, visit the gymnasium ahead of time and choose your spot carefully; during the exciting moments of the game you will not have time for deliberate decision. As a suggestion, try a spot about 12 feet on an angle from the back of the basket, or try sitting at the side, midway between baskets.

Lighting for basketball shots can be anything from flashbulbs or electronic flash to existing light. Whichever it is, be sure to use a high speed film to catch the fast action of the game.

We shot some existing light pictures in our Tucson High School gymnasium last year, but they were not good enough for our publications. The fault lay in the poor lighting in the gym. Lacking sufficient light for shooting action, even with films such as Tri-X, we had to use slow shutter speeds, (Continued on page 76)

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LENS	f:2.8	f:3.5	f:2.8	f:2.8	f:2.8	f:2.8	f:3.5	f:3.5	f:2.8	f:2.8	f:1.9
SHUTTER	1 sec. 1/500 1/300	1/10- 1/300	1/10- 1/300	1/10- 1/300	1/10- 1/200	1 sec.- 1/200	1/25- 1/300	1 sec.- 1/300	1 sec.- 1/500	1 sec.- 1/300	1 sec.- 1/500
SYNCHRONIZATION	MFX	M	M	MX.	X	MFX	M	MFX	F	MFX	MFX
FILM ADVANCE	ONE STROKE TRIGGER	Manual	Manual	Manual	Manual	1-Stroke Lever	Manual	Manual	Manual	1-Stroke Lever	1-Stroke Lever
RANGEFINDER- VIEWFINDER	SINGLE WINDOW	Double Window	Single Window	Single Window	Double Window	Single Window	Single Window	Double Window	Single Window	Single Window	Single Window
FILM REWIND	RAPID LEVER	Knob	Knob	Knob	Knob	Knob	Knob	Knob	Knob	Knob	Knob
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CASE	10.00	Incl. in above	7.50	7.50	Incl. in above	8.50	8.50	Incl. in above	9.75	8.95	12.50

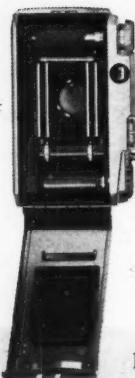
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## The Inside Story!

*There's more to camera value than meets the eye!*

Best check on a camera is measuring what the manufacturer puts *into* it. Read what the experts say about Konica III's "working" features:

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"extremely sharp six-element 48-mm Hexanon f:2 lens which rivals the performance of lenses costing considerably more than the Konica itself!"

"a camera to entice all those who haven't the budget for the more expensive interchangeable lens-types; who haven't need for lens interchangability."

"Rapid-fire finger lever advances the film and sets the shutter in two quick strokes"

"Combined range and viewfinder system which is the equal of some found in cameras costing three times as much"

" . . . nine-speed between-the-lens shutter with speeds from 1 second to 1/500 second and MFX synchronization . . ."

" . . . withstands comparison with any other camera produced today. Inside and out, they've succeeded magnificently."

*Insist on the "inside" comparison test before you buy!*

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# KONICA III

Write for complete Editors' Report:  
KONICA Camera Co., 76 W. Cheleton Ave., Phila. 44, Pa.  
Canada: McQuaig Sales Co., 1648 West 4th Ave., Vancouver 9, B. C.  
Venezuela: Seijiro Yazawa, Apartado 3179, Caracas

### YOUNG PHOTOGRAPHER

(Continued from page 74)

which caught excessive movement and resulted in blur.

There is a modern trend toward lighting basketball courts like a stage, with spotlights from the ceiling. If you have such lighting in your gymnasium you may be successful with existing light photography. Unless you do have at least a few good spotlights, I think your best results will be obtained with flashbulbs or an electronic flash. The results obtained with either are almost alike.

#### Almost any camera will do

You can use almost any type of camera to shoot good basketball pictures. If you are shooting with available light and fast film, a moderate shutter speed will pick up movement, but it may not be objectionable if you can catch action at its peak.

However, if you haven't the practice or confidence to rely on catching this peak action, then try flash. With flashbulbs and fast film, you can stop moderate action at 1/100 or 1/200 sec.; most fast action at 1/500 or 1/1000 sec. Remember that with these higher shutter speeds you'll need a powerful flashbulb, since duration of the flash is much longer than the exposure, and much of the bulb's potential light is lost.

Even if your camera doesn't have a fast shutter, you can still stop action with electronic flash. Shutter speed is not very important, since the 1/1000 sec. flash alone will freeze players and basketball for you.

When shooting with any flash, be sure your camera is synchronized for the speeds at which you wish to shoot.

It is always a good idea to watch the players and the coach on the bench, too. If you sense a crucial moment, sometimes a picture of the coach and players watching the action will tell the story best. Usually there is someone at every game who will jump up and down, scream with joy, or die a thousand deaths when the opponent makes a goal. Take a seat near this person and watch for the right moment to take that prize-winning photo.

#### Drama with a wide-angle

A wide-angle lens can add something to your basketball pictures. You can, of course, take in a wider area with such a lens—but at the same time you may get a slight amount of distortion. An arm, a leg, the basketball—if closer to the camera than the rest of the action—may loom disproportionately large. However, if you experiment a little you'll find that a wide-angle lens, properly used, can give you some unusual, dramatic, action-packed effects.

Try to obtain a program with the names and numbers of the players on it. If none is available, have one of the boys on the bench write a list of his teammates and their numbers. All this information will be valuable when

it is necessary to identify the players in a picture. Go to the game early in order to obtain that desired seat. Have plenty of film and save that last shot for something unexpected.

#### Trigger-happy tactics

In covering basketball games, it's important to develop a sense of timing. Be alert for the unusual, and be a little on the trigger-happy side. Be sure to shoot enough pictures to assure some usable ones of each game. A sheet of film shot with electronic flash is quite inexpensive—and a prize winning photo may be the result.

Here at Tucson we generally use three cameras, suitably located, at each basketball game. A photo editor is in charge of each camera, with a crew of three other photographers. Each person shoots a quarter of the game, or an average of two pictures. The film is later developed and proofed by the same groups. We deliver one or two good pictures to each of our three school publications.

Just a final word of caution: remember that your picture taking must not interfere with the game itself, or the enjoyment of the other folks who paid to see the game.

#### P.S.—A contest for you

A set of fifty photographs—winners in the 1956 National High School Photographic Awards contest—has been made available for exhibition and educational purposes by the sponsor, Eastman Kodak Company. You can obtain this exhibit for your school by having your club sponsor or photography teacher write to Miss Elizabeth M. Brearley, Supervisor of the National High School Photographic Awards, Eastman Kodak Company, 343 State St., Rochester 4, N. Y.

The 1957 contest will be opening soon—and you may wish to enter some of your best pictures in this competition which is strictly for high school students. The prizes are tempting—and winners' pictures will form a new traveling salon. See your local photo merchant for entry blanks.—THE END

## KENT PHOTO COURSE TO BEGIN MARCH 19

Kent State University's 16th Annual Photo Short Course, an advanced seminar in photojournalism for professionals, will be held on the campus in Kent, Ohio from March 19 to 22, 1957.

Co-chairmen will be Morris Gordon, chairman of the exhibits and seminar committee of the American Society of Magazine Photographers, and Julius Greenfield, chief photographer of the Akron Beacon Journal.

Inquiries regarding the 16th Annual KSU Course, believed to be the oldest in the nation, should be directed to Prof. James A. Fosdick, School of Journalism, Kent State University, Kent, O.

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under the tree"



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fun with flash

## Sylvania Flashbulbs in the colorful new gift packages!

**Famous Press 25's by Sylvania.** Wonderful way to say "Merry Christmas" to any camera fan . . . a handsome gift package of the "all-purpose bulbs." They give just the right amount of light for almost any shot you'll ever meet . . . from close-ups as near as 6 feet to stop-action to group shots at 25 feet. Two packs (24 bulbs) in a gay gift package that needs no wrapping. Also available: Press 25B's for outdoor color film.

**Sensational new M-2's.** To put a sparkle in the eye of a box camera fan . . . a festive gift package of M-2's. Tiniest, handiest flashbulbs ever made, but they pack a lot of power . . . give enough light for shots at fifteen feet! Like all Sylvania bulbs, they're manufactured with the most exacting precision and carry a guarantee, of course. Package contains two regular packs (24 bulbs). For outdoor color film, get Sylvania M-2B.

SYLVANIA ELECTRIC PRODUCTS INC., 1740 Broadway, New York 19, N. Y.  
LIGHTING • RADIO • ELECTRONICS • TELEVISION • ATOMIC ENERGY

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Coaxial Winding and Focusing  
Action Leaves One Hand Ready  
To Shoot At All Times!



Never before has a professional reflex been designed for split-second consecutive exposures . . . Kalflex uses both hands, and divides the operational motions logically. One hand winds and focuses, the other fires away. And that's not all! The 75mm f:3.5 4-element PROMINAR taking lens, features an amazing resolution of 125 lines per mm wide open; rationally sloped convex viewing screen is 50% brighter in the center, 5 times brighter at the edges; click stops on diaphragm as well as on FMX shutter to 1/500th; and much much more. All for only \$119.50 (plus case)

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U.S. Factory Branch (Sales & Service)

KALLOFLEX OPTICAL CORP., 260 FIFTH AVE., N.Y. 1, N.Y.  
In Canada: W. Carson & Co., Ltd., 287 Yonge St., Toronto 10, Ont.

**KALLOFLEX**  
automat

## CONTEST WINNERS

(Continued from page 47)

Thirty-six additional awards in the "Win a Career Contest" (see page 42), were made to the following winners:

**6th Prize**, a Bell & Howell 16mm 200-A Auto Load Movie camera, to Al Francekovich, Brooklyn, N. Y.

**7th Prize**, a Stereo-Realist ST-42 Camera, to Steven Trefonides, Boston, Mass.

**8th Prize**, an Omega B-8 enlarger, to Murray Zinn, Brooklyn, N. Y.

**9th Prize**, a "700" Polaroid Land Camera, to George Zarin, Forest Hills, N. Y.

**10th Prize**, a Linhof Deluxe Studio Tripod, to Kenneth B. Josephson, Rochester, N. Y.

**11th Prize**, a Bolsey Jubilee 35mm Camera Kit, to Carl L. Howard, Amherst, Mass.

**12th Prize**, a Model II FR Electronic Flash Unit, to Robert Hile, Brooklyn, N. Y.

**13th Prize**, a DeJur Professional Exposure Meter, to Jack Van Zandt, New York, N. Y.

**14th-17th Prizes**, Tiffen Filter and Lens Shade Sets, to Jerry White and Anne Brennan, both of New York, N. Y.; Van Deren Coke, Lexington, Ky.; Owen D. Amick, Jr., Charleston, W. Va.

**18th-24th Prizes**, Mayfair Flexmaster Movie Lights, to Angelo Lomeo, New York, N. Y.; Spencer H. Calkins, Des Plaines, Ill.; Lew Tilley, Colorado Springs, Colo.; Robert J. Sperling, Hewlett Bay Park, N. Y.; Richard Philips, New York, N. Y.; Ted Streshinsky, Berkeley, Calif.; Robert Conradt, Santa Fe, N. M.

**25th-29th Prizes**, "Available Light and Your Camera" (Amphoto), to Norman Borchew, and Ernst Gaydn, both of Chicago, Ill.; Irving Canner, Brooklyn, N. Y.; Arnold Meyers, New York, N. Y.; Perry Cragg, Cleveland, O.

**30th-35th Prizes**, "How to Shoot for Glamour," by Carl Bakal (Camera Craft), to Rodger L. Lapelle, Philadelphia, Pa.; Sidney H. Dorfman, and Bob Paul, both of Holliswood, N. Y.; Ed Meyers, Rego Park, N. Y.; Sheldon J. Weston, Brooklyn, N. Y.; David E. Doty, San Antonio, Tex.

**36th-40th Prizes**, a year's supply of Barker Greeting Cards, the most humorous cards in the world, to Tom Drummond, Santa Barbara, Calif.; Terry S. Lindquist, Jamestown, N. Y.; Peter Sahula, and Richard N. Teeman, both of Los Angeles, Calif.; Robert N. Oslan, W. Lafayette, Ind.

**41st Prize**, three long playing Cadence Record Albums ("Smart Songs for the Smart Set," "Piano Perspectives," and "Jazz at Nicks"), to Chester A. Nielsen, Gloucester, Mass.

He takes  
35mm photos...



...he WANTS  
the new

## Bi-Lens 35

35mm Viewer with  
Built-in  
Light!

ONLY  
**\$6.95**

For Christmas, give him the thrill of seeing his slides *naturally*, with both eyes, in exciting new depth and clarity. Give him Bi-Lens/35! Shows slides in their full brilliance — anywhere, any time. For all 2x2, 282 and Rollei "super" slides. Uses batteries or household current.



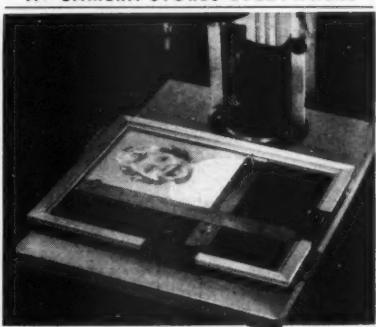
NON-ILLUMINATED  
**Bi-Lens 35**

only **\$4.95**

Same as Deluxe model except that it uses natural light source.

Prices Slightly Higher in Canada  
Portland 7, Oregon

AT CAMERA STORES EVERYWHERE



## NEW! THE SIMMON OMEGA 11 x 14 EASEL

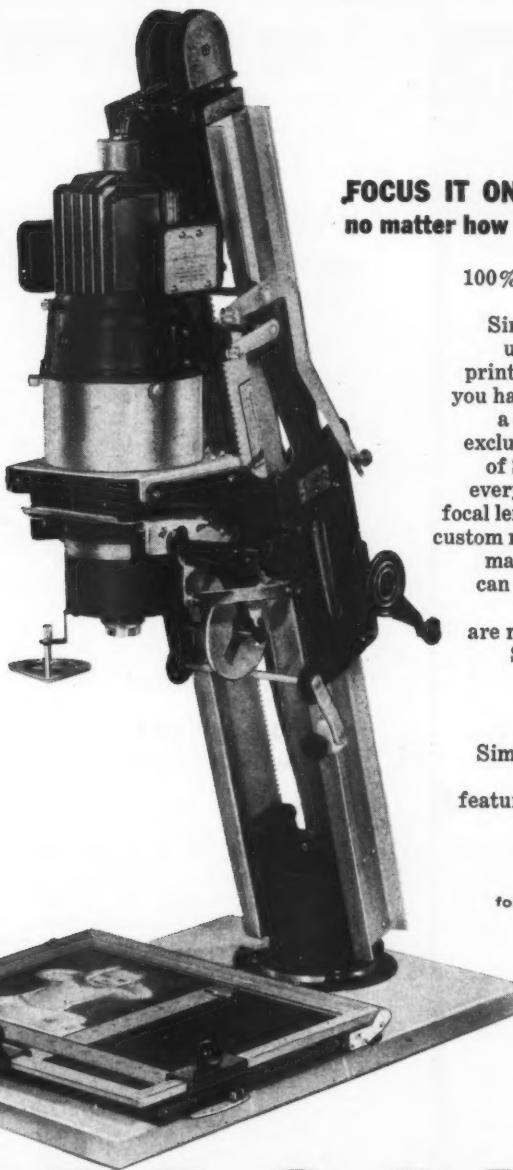
Perfect for automatic  
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- Automatic Margin Setter always visible.
- Simmon "See-Thru" Windows keep paper edges in sight under masking bands . . . perfect margins every time — no calculating necessary.
- Precision engineered . . . heavy duty, all metal construction . . . rubber covered slip-proof base . . . beautifully finished.

**\$54.50** Tilting attachment available  
for easy distortion correction, \$9.50

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**FOCUS IT ONCE—THEN FORGET IT**  
no matter how many negatives you print

100% ACCURATE AUTOMATIC FOCUSING always, with Simmon Automega Enlargers — unequalled for precision sharp prints every time. (The only time you have to re-focus is when there's a change of lens). In each of its exclusive features, the superiority of Simmon is evident — each and every lens is measured for precise focal length... scientifically designed custom made tracks are engineered to match each lens... each enlarger can accommodate three tracks... interchangeable condensers are matched to the lenses. Result: Simmon Automega Enlargers produce the finest results in photography.

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(See ad on opposite page)

**\*AUTOMEGA D3**  
for all negatives up to 4 x 5 \$244.50

D2 (4 x 5) \$214.50  
\*B7 (2 1/4 x 3 1/4) \$162.50  
B8 (2 1/4 x 3 1/4) \$142.50  
A2 (35mm-Portable) \$109.50  
A2 (35mm-Professional) \$112.50  
\*E5 (5 x 7) \$332.50  
\*Automatic focusing

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the start!*

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**SIMMON BROTHERS INC.**, 30-28 Starr Avenue, Long Island City, New York

# ROLLEI

## Precision Filters for Color Film

### New color balancing FILTER KIT



In handsome leather case, the finest solid glass color film filters available. Typical Rollei design and construction with exclusive multi-layer coatings. Contains 6 filters—in three gradations of Red-brown, and three of Blue. Permit using any type of color film with any light source—and easy correction for color temperature. All have double bayonet mount to permit use in combination. Kit complete, for f:3.5 models \$39.95—for 3.5G models \$44.95—for 2.8 models \$49.95. Individual filters at \$6.95, 7.45 and 8.95 depending on camera model.

### ROLLEIMETER (range-finder)



A simple, precise optical range-finder for automatic Rolleiflex. Instantly attaches with thumb-screw. Permits simultaneous focusing and framing since the 'eyepiece' is located in center of open, direct view finder. In leather case only \$24.00. State camera model when ordering.

### ROLLEIFLASH (B-C Gun)



Compact, light-weight, exclusive shockproof mount—inserts in top bayonet. No brackets. Has ample cord for off-camera use . . . connector for extensions—test lamp—detachable reflector. — NEW LOW PRICE only \$24.95.

AT ALL DEALERS

## DID YOU NOTICE THIS MIXUP?

Two quite similar engravings for page 109 of the December issue got mixed up in some manner. This may have confused some readers. To set the record straight,

the illustration over caption 3 belongs over caption 4; the illustration over caption 4 belongs over caption 3, as indicated by the arrows, below.

## CAMERA IS PROPERLY ADJUSTED



3. If camera is not focusing on point at which you aimed, these tests will reveal it. In this case, and well behind center line (point focused on) is in sharp focus. This is "back focusing" and indicates that lens has not been moved forward sufficiently by focusing system to record desired scene sharply. Be sure that infinity focus test (page 110) is at beginning or end of same roll of film used for close-up and 10 ft. focus tests.



4. This is "front focusing" where area of sharpness lies in front of point focused on. Such out of focus results can be caused by maladjustment of focusing system (range-finder, distance scale, or ground glass), or by misalignment of lens mount. Range-finder and distance scale malfunctions are simplest to repair. Lens mount and ground glass adjustments are more difficult and may be costly. Develop focus test roll, examine as described on page 105.

### DISCOVERY

(Continued from page 67)

Parks saw them at this angle, like a brace of kittens walking side by side. Is it luck, or is it planning of even a subconscious sort that included the pair of angels on the wall in the background? Since Parks insists on the importance of portraying the subject in an appropriate environment, this hardly seems like happenstance!

Or, at an Italian street festival, Parks wanted to show the gaiety and joy of the perspiring participants, the festival atmosphere of lights and balloons. The sweat and bright lights and crowd are all implied in the feeling of the picture on page 66. The 90mm lens with which Parks made this shot squeezed the crowd tighter together than they actually were, because a long lens minimizes depth. He exposed for the overall scene, letting the bright lights and reflections blast out their brilliance.

To capture the feeling of a gymnasium, Parks didn't try to register the sharp detail which could result from a front-lighted close-up. Instead, he made another long shot. Back lighted, it resulted in a play of light and shadow.

Parks works carefully, exposing by meter, using standardized techniques. He believes that by using one film and one developer, a photographer can control his results. "If he constantly juggles his tools, he is never quite sure of what he will get."

Parks uses Tri-X in both his 35mm camera and his 2 1/4 twin-lens reflex. He shoots at a film speed rating of 320 for

average light levels, and from 800-1000 for more difficult conditions. When necessary, he boosts development time in D76 from 9 to 17 or 18 minutes at 68° F.

"Many people consider the newspaper photographer the fast, singleshot, wet-negative printer who pays no heed to quality. Fortunately, this is not the case for me. By using more than usual care in determining exposures and in development, even under poor conditions, I can still obtain fine prints. And even after a quick print is made for the paper, I still have a good negative to work with later."

Yet the fact remains that the most important thing in photography for Parks is the content of the photograph itself—not the print quality or the camera or techniques used. True, the store of lenses for his Leica range from 25mm wide-angle to 150mm Kilifit with reflex housing. He has a Rolleiflex for special assignments that call for color or multiple flash work. But without an ability to apply these tools and techniques appropriately, they become useless.

At twenty-four, Winfield Parks has found that photojournalism has been his greatest teacher in human nature. It has armed him with a keen interest in everything around him, and whetted his ability to observe and record significant moments of seemingly common situations. "When these lessons are learned," Parks says, "the photographer can be truly happy and confident that he is faithfully discharging his duty to himself, his profession, and to the people who see his work." —D. J.



Electric changer  
complete with line  
cord, remote  
control cord and push  
button.

**\$33.50**

## New idea! Electric changer converts TDC projectors\* to automatic!

\*  
**If you own** one of the following  
TDC slide projectors, you can  
easily make it automatic with the  
new Bell & Howell electric  
changer for only \$33.50.

- Streamliner
- Model D      • Showpak
- Mainliner      • Professional
- Headliner 303 (shown at right.  
Requires low-cost conversion.)



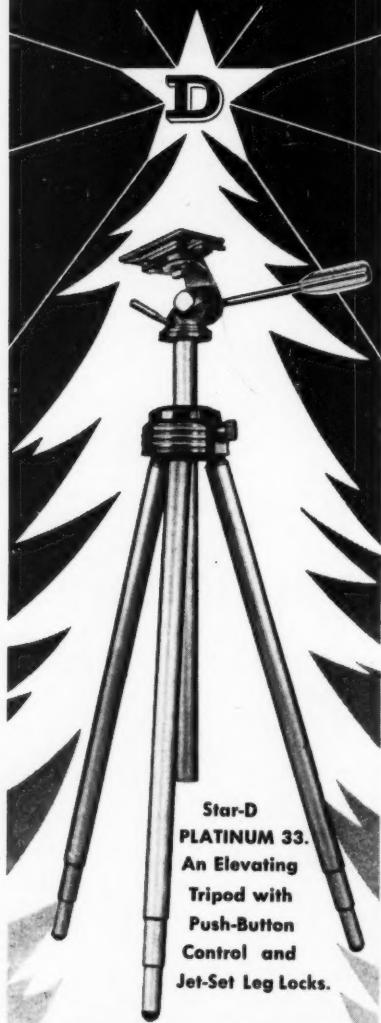
**If you want** an automatic projector, listen to this. Now, for as little as \$83.00, you can buy a brand new automatic Bell & Howell. And here's where the fun comes in. You can run your slide show from a comfortable chair up front with your audience. With a cord and push button you can hold or

change slides at will. And with the addition of a Bell & Howell Robomatic Timer (\$19.95) you can pre-cycle your show... actually let the machine *run itself*. See these new models in automatic action at your dealer's or write for full information. Bell & Howell, 7154 McCormick Road, Chicago 45, Ill.



**Bell & Howell**  
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## HITCH YOUR CAMERA TO A STAR



### STAR-D TRIPODS

Truly the World's Finest

In no other tripod, regardless of price, can be found so many features combined in one instrument.

When you need to follow action, by moving the tripod head up or down quickly and simply this fast-acting, push-button center post with Height-Holder will delight you. Push the button and slide the camera up or down. Release the button and there it stays safely. There is no other tripod so modern and so beautiful.

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ONLY  
**\$18.95**



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MANUFACTURING CO.  
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FOR LIFE**

### NEW PRODUCTS

(Continued from page 26)

cally and the screen withdrawn from the side. The Hy-Flect glass-beaded screen is kept taut and wrinkle-free by a special roller lock and a tensioning lever, the manufacturer states. The Cinemaster has a plastic carrying handle and sells for \$79.95. For more information, write:

RADIANT MFG. CORP.  
2627 W. ROOSEVELT RD., CHICAGO 8, ILL.

#### A.C. Power Pack for Dormitzer

The new Dormitzer Syncron 251 A.C. makes it possible to operate a Dormitzer Syncron DB-1B or Syncron Zephyr electronic flash unit on 115-volt A.C. power. The tiny accessory power pack is plugged into either unit and then into any 115-volt power line. The unit measures only 2 7/16 x 2 17/32 x 1 19/32-in. and weighs 12 oz. It is furnished complete with 10-ft. power cord and 6-ft. low-voltage connection. The price of the Syncron 251 A.C. is \$18.00, F. O. B., Cambridge, Mass. For more information, write:

DORMITZER ELECTRIC & MFG. CO.  
5 HADLEY ST., CAMBRIDGE 40, MASS.

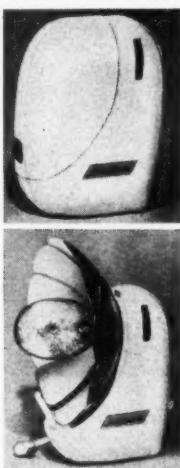
#### More On Sekonic Leader Deluxe

An important feature of the Sekonic Leader Deluxe exposure meter was inadvertently left out of the description of it that appeared in the November, 1955 New Products column.

The meter is designed to take an accessory amplifier photoelectric cell for use under dim light conditions. According to the manufacturer, meters and accessory amplifiers are made to close standards, and it is therefore possible to couple any Sekonic amplifier cell to any Leader Deluxe and get accurate performance. Thus, even though meter and amplifier are bought at widely separate times and places, they are designed to match. For more information, write:

KANEMATSU NEW YORK, INC.  
150 BROADWAY, NEW YORK 38, N.Y.

#### Tiny Ikonoblast Flash Gun



by turning clockwise the same red knurled ring that opens the fan. The ivory-colored cord is permanently attached to the unit and has a standard, coaxial, right-angle nipple. A green bulb tester is located behind the bulb socket. The Fold-Fan can be slipped into the accessory shoe of your camera or mounted on a bracket. A red button

(Continued on page 84)

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America's Best  
Enlarger Buy



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If you own a Contax  
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of useful and new  
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# ANOTHER TRIUMPH IN OPTICAL ACHIEVEMENT

*the New*

## 50mm **NIKKOR** f:1.1 FOR NIKON CAMERAS

This is more than the story of a single lens. It is the story of many lenses, a series of successive triumphs that—in the short span of 5 years—has brought Nikon to the top position in photographic optics.

The Nikkor f:1.1 is the first lens of such extreme aperture to bear the Nikon name—the first of such phenomenal speed to provide the resolution, quality and performance that is now Nikon tradition.

But this is history repeating itself. For this new lens reveals the same dedicated skills that have gone into the development of all the Nikkor lenses—the same uncompromising quality controls that have set a standard of uniformity never equalled in the field.

There are 16 Nikkor lenses available today, ranging from the extreme wide-angle 25mm, to the high speed 35mm f:1.8, to the 500mm telephoto. Each is an outstanding achievement in its own right. The new 50mm f:1.1 is simply the latest, but not the last.



Nikkor 50mm f:1.1 lens  
\$299.50  
(Available in limited quantities)

### LENSSES

Nikkor lenses for Nikon cameras. Also available for Contax and Leica-type cameras.

At your franchised Nikon dealer or write for complete details to Dept. MP-1

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251 Fourth Avenue  
New York 10, N. Y.

## THE DAGOR STORY



### • Why Buy One?

If your camera has an interchangeable lensboard, such as Grafleflex, Linhof, or any view camera, be sure you equip it with a GOERZ GOLDEN DAGOR Lens. Negatives made with this lens will delight the connoisseur. If you already have a standard lens, widen the scope of your camera by adding a longer focal length DAGOR for better perspective in close-ups or portraits. For photography in close quarters get a WIDE-ANGLE DAGOR of 100° coverage!

### • What About Lens Speed?

Speed in a lens can be obtained only by sacrificing to a great degree depth of focus, angle of view and covering power. The GOERZ GOLDEN DAGOR has all these qualities and can produce negatives that are unmatched by comparably faster lenses. Today's fast color emulsions, triple speed B & W films and vastly superior lighting are excellent reasons why you should use a medium speed lens. When selecting your lens, don't go for speed—go for quality.

### • Covering Power?

The GOERZ GOLDEN DAGOR will cover an angle of view of 87°—equivalent to covering a film with a diagonal of twice the focal length. The DAGOR also gives great satisfaction for wide-angle work. A 6" DAGOR, for instance, rated to cover 4" x 5" at F:6.8 will cover almost an 8" x 10" film when stopped down.

### • Color Correction?

The ideal color correction of the DAGOR, combined with its outstanding ability to give even illumination over the entire format, ranks the DAGOR highest among color photographers in all fields. There is no falling off of exposure or fuzziness at the edges, so annoying with inferior lenses when color film is being used.

### • Its Construction?

Buy a GOLDEN DAGOR and get two lenses for the price of one. Unscrew the front or rear element and you increase your focal length 75% at a speed of F:13. A wonderful portrait and landscape lens with increased perspective! GOERZ GOLDEN DAGOR lenses are available from 6" to 12" and WIDE-ANGLE DAGOR from 3 1/2" to 6 1/2" in Compur, Rapax and Acme shutters. For example, an 8 1/4" DAGOR in Synchro-Compur MX sells for \$179.50.

**Warning:** Beware of so-called "new" or "factory-reconditioned" GOERZ-BERLIN lenses; they have not been made in 30 years.

Canadian Distributor: E. W. BOOTH LTD.  
12 Mercer Street, Toronto, Canada



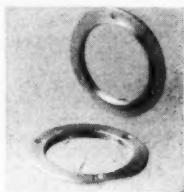
## NEW PRODUCTS

(Continued from page 82)

near the base of the gun positions the shoe so that the gun can be mounted. The foot recesses into the base when not in use. A cover shaped to the contour of the unit is placed over the folded fan blades and is locked in place by spring latches. The Fold-Fan is furnished with a clear plastic case small enough to be slipped into a pocket. Price of the Fold-Fan is \$9.95. For more information, write:

CARL ZEISS, INC.  
485 FIFTH AVE., NEW YORK 17, N. Y.

### Flanges For Enlarging Lenses



(shown) to the outside of the lens board by screws, then screw the lens into the flange. In another method, the flange is used on the inside of the lens board, without screws. Price of flange, \$1.25. For more information, write:

ACCUA INDUSTRIES  
67 FOREST RD., VALLEY STREAM, N. Y.

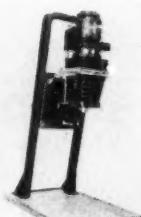
### New Leather Arts Photo Bags



Contour curved styling plus steel band construction are featured on the new 600 Leather Arts photographic bag. This case (shown) features a removable and adjustable double-section partition, extra-large contour filler pocket, and a red lining. It is made of full 6-oz. top grain natural saddle leather and measures 11 x 4 1/2 x 8 1/4 inches. Like all Leather Arts steel band cases it has an "inner seal" (inner straps seal the case as the zipper closes). Price of the 600, part of the 600 line, \$29.95. For more information, write:

LEATHER ARTS MFG. CO.  
805 W. SUNSET BLVD., LOS ANGELES 12, CALIF.

### New Beseler Enlarger



When you change negative size with the new Beseler Model 23C enlarger, you don't have to change condensers. In the new enlarger, which accepts negatives from 8mm to 2 1/4 x 3 1/4, the negative stage remains stationary, and the condensers move up and down. A permanent guide built into the enlarger enables the photographer to move the condenser housing instantly to a preselected position according to the size of the negative being enlarged.

There is also touch control lamp-house movement with all counterbalance springs completely hidden and protected. Horizontal projection at precisely 90 degrees is attained with an automatic lock. And a sliding filter drawer at the lens stage accepts Vari-gam filters, red safety filters, Printon filters, portrait filters, etc.

For adverse conditions where vibration must be eliminated completely,

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World's Finest  
Precision En-  
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- EXCLUSIVE DUSTLESS  
NEGATIVE CARRIER
- EXCLUSIVE 3-WAY  
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ACTINIC BASEBOARD

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the fundamentals of camera technique ...  
This is the finest book about photography with which I am familiar, and if I were to be stranded on a desert island with only one book about photography, I would choose no other."

—Review, Popular Photography, October 1956.

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(Add 3% Sales Tax for NYC)

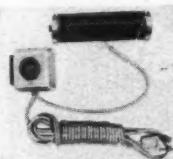


extra struts are available as an accessory. These struts attach to the top of the enlarger frame and fit into pre-drilled holes in the enlarger baseboard.

The Model 23C takes a standard 4 x 4 in. lensboard, and has a built-in color head which accepts color filter material. Price of Model 23C enlarger, less lens, \$139.75. For more information, write: THE CHARLES BESELER CO.

219 S. 18 ST., EAST ORANGE, N.J.

#### Airequipt Stereo Theater Accessory



An AC power cartridge with built-in variable light control is now available for the Airequipt Stereo Theater. In viewing stereo pairs with the unit, the new variable light car-

tridge may be used as a power source in place of flashlight batteries or the previously existing power cartridge which does not have variable light control. The light's control snaps onto the base of the Stereo Theater at either side, or at the back, for handy regulation of the Stereo Theater's brightness. Price of the new AC cartridge, \$9.95.

The Stereo Theater, an automatic table-top viewing unit for mounted and unmounted stereo slides, is fed magazines of 24 slides. Price of Stereo Theater, \$29.95. For more information, write:

THE AIREQUIPT MFG. CO., INC.  
20 JONES ST., NEW ROCHELLE, N.Y.

#### Ricoh Camera Close-up Adapters

You can make close-up portraits, or photograph small objects such as insects and flowers, etc., by using the new close-up adapters designed especially for the Ricoh "35" and the Super Ricohflex cameras.

The close-up adapter for the Ricoh "35" has a rectangular finder lens that automatically corrects the rangefinder for parallax and accurate visual focusing. It allows you to take pictures as close as 18 inches from the subject. Price, \$6.50.

An optically matched color-corrected lens pair is featured on the close-up adapter for the Super Ricohflex. The lower lens is a close-up lens, and the upper a parallax correcting lens of the same magnification. The adapter is available in Plus 1, for focusing from 2 1/2 ft. to 18 in.; and plus 2 for objects from 18 in. down to 11 in. Both lenses can be combined to permit focusing as close as 8 in. Price, \$4.50. For more information, write:

RIKEN OPTICAL INDUSTRIES  
521 FIFTH AVE., NEW YORK, N.Y.

#### New Kodak Movie Projector

Detailed study of films at speeds ranging from 5 to 24 frames per second is featured on the new Kodascope Analyst II 16mm motion picture projector. This improved model (the first model operated at only two speeds) is designed to meet demands of coaches, schools, and industries. By shooting film at 48 frames per second and projecting at 6, users of the Analyst II can study their film at one-eighth its original speed. Film shot at 24 frames per second can be reduced to one-fourth the original speed.

According to the manufacturer, the Analyst II also permits analysis of films made at normal speeds. However, quality will not be as good in those cases as when filming is at higher speeds, especially for slow motion viewing.

The new model has a variable rheostat control and minimum-maximum speed governor in place of the two-speed switch on the previous model. Other features include: separate uni-

(Continued on page 86)

## INTRODUCING THE **SAMOCA** RANGEFINDER 35 CAMERA



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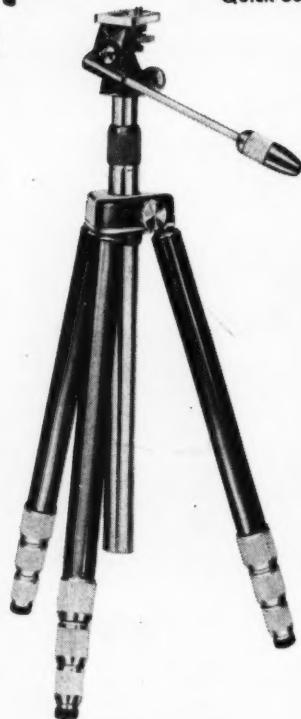
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## NEW PRODUCTS

(Continued from page 85)

versal motors for film-running mechanism and constant-blower cooling system; remote control switch so the operator can control instantaneus reversals at a distance from the machine; special heat resistant lens coatings; "silent" projection of sound films as well as "silent" films; a built-in Daylight Projection Viewer for desk-top analysis of film under normal room lighting. The Analyst II Projector comes complete with a 2-in. f/1.6 Kodak Projection Ektanon Lens, 750-watt lamp, and 400-ft. Kodascope Reel. Its two universal type motors permit operation of the projector on 105-125 volts, either DC or 50-60 cycle AC. Price of Analyst II Projector, \$325. For more information, write:

EASTMAN KODAK CO.  
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### Pax-M2, Moderate Priced 35mm



A new Japanese 35mm, the Pax-M2, weighing only 17 oz. and measuring 4 1/4 in. long, features a visual cocking indicator. A hole located on top of the lens barrel tells you if the shutter is cocked. A small plate with two colors—black and red—is seated beneath the hole. When the shutter is uncocked the black portion is visible. When the shutter is cocked the red portion is shown. The camera body is of die-cast aluminum. The Pax-M2 has a Luminor f/3.5 lens, with f/16 the smallest lens opening. The FX synchro shutter has speeds from 1/10 to 1/300. Another feature is the combination rangefinder and viewfinder with a bright spot for easier focusing. The camera also has double exposure prevention, automatic shutter cocking when you advance the film, automatic film counter, depth of field (zone of sharp focus) scale, accessory shoe, and film type indicating dial. The back is completely removable for film loading. The camera body is covered with black morocco leather and all exposed metal parts are satin chrome finished. Price of the Pax-M2 is \$49.95. For more information, write:

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25 CALIFORNIA ST., SAN FRANCISCO, CALIF.

### Gunstock For Leica and Exakta



Designed to be used when tripods prove impractical and you are shooting with lenses longer than 135mm, this gunstock is designed for all Leica cameras and for the Exakta VX. Made by the Altman Camera Co., the gunstock is built to accommodate Leica cameras (illustrated) in conjunction with the Leitz Visoflex housing, the Leitz PEGOO (45°) magnifier, and the following lenses: Hektor 125mm f/2.5; Leitz Telyt 200mm f/4.5; Leitz Telyt 400mm f/5; Kilar 150mm f/3.5; Kilar 300mm f/5.6; and Kilar 400mm f/5.6.

The Exakta version of the Altman gunstock is designed for these lenses: Kilar 150mm f/3.5; Kilar 300mm f/5.6; and the Kilar 400mm f/5.6. The manufacturer states that numerous similar lenses for the Exakta can be employed. The gunstock is made of walnut with steel fittings. A trigger mechanism on the gunstock releases the shutter. Price of the Altman gunstock for the Leica is \$85.00; for the Exakta, \$69.50. For more information, write:

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Blank forms such as those used in the Photo-Lab-Index are now available for the darkroom worker who wishes to copy charts from the Index for wall mounting, chart gamma values not listed in the Index charts, or represent the results of different combinations of film and developer. The charts are printed on 6½ x 9-in. stock, and are priced at \$1.00 for a pack of 25. For more information, write: *Morgan & Morgan, Inc., 101 Park Ave., New York 17, N. Y.*

#### Edixa Twin-Lens Reflex Camera



Equipped with Steinheil 80mm f/2.8 viewing and taking lenses, the new Edixa 6 x 6 is a fully automatic twin-lens reflex camera which takes 2½ x 2½ pictures on 120 film. In operation, one stroke of the advance crank winds the film for the next exposure, cocks the shutter, moves the film counter, and locks immediately thereafter—preventing double exposure. Shutter speeds, in a Prontor SVS (MX) shutter, range from 1 sec. to 1/300 and include B. Focusing is from 3.3 ft to infinity; f-numbers from f/2.8 to f/22.

Also featured are: a built-in magnifier, optical sports finder, self timer, body shutter release, and tripod sockets. Special Edixa accessories which are available for the Edixa 6 x 6 include a stereo attachment, tubular direct vision finder, and special high-power magnifier. The camera is made in Dresden, Germany.

Price of Edixa 6 x 6, finished in satin chrome and morocco leather, \$99.50. Price of the Edixa Split-Image Range-finder, \$18.50; the Edixa ever-ready leather carrying case, \$12.50. For more information, write:

CAMERA SPECIALTY CO., INC.

705 BRONX RIVER RD., BRONXVILLE 8, N.Y.

#### Berthiot Pan-Cinor Zoom Lens

The Berthiot Pan-Cinor f/2.4 vari-focal lens is now available in a special mount for the Arriflex-16 movie camera. Known as the Arri Pan-Cinor f/2.4, the lens is said to be continuously and smoothly variable from 17.5mm to 70mm focal lengths. Fingertip lever operation controls the entire vari-focal action.

According to the manufacturer, focus is maintained even while the focal length is being changed during filming. By varying focal length of the lens, "dolly" effects can be obtained without moving camera. Any one of seven definite focal lengths can be preset on a calibrated scale: 17.5mm, 20mm, 30mm, 40mm, 50mm, 60mm, and 70mm. Intermediate lengths can be preset also. After the initial setting, the focal length can be changed at will during filming.

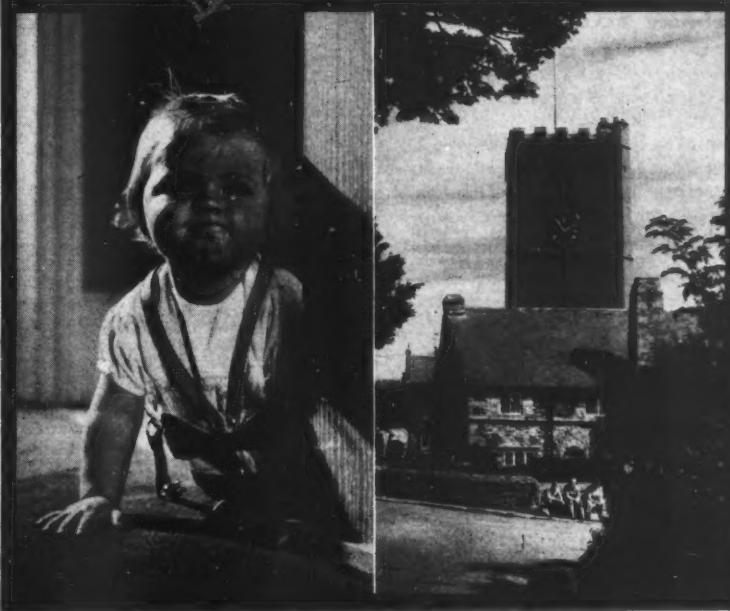
Other features of the lens are: it is composed of 16 elements, weighs 29 oz., can be focused from 6 ft. to infinity, has f-numbers from f/2.4 to f/22. No auxiliary viewer is required because focusing is done by means of the Arriflex camera's through-the-lens focusing and viewing system. In addition, the Arri Pan-Cinor can be mounted on the camera turret simultaneously with the wide angle (16mm) and normal (25mm) lenses without mechanical or optical interference. Price of Arri Pan-Cinor f/2.4 lens complete with lens hood and filter adapter for Series VIII filters, \$399.75. For more information, write: KLING PHOTO CORP.

257 FOURTH AVE., NEW YORK 10, N.Y.

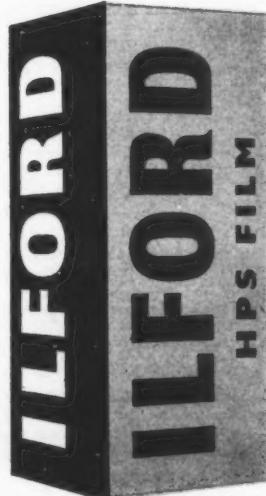
(Continued on page 88)

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#### Ultraspeed Telephoto For 16mm

Featuring an aperture of f/1.5, the new 3-in. Kinotel telephoto lens for 16mm movie cameras is a focusing-mount lens with C mount. It is designed to fit most Revere, Bolex, Bell & Howell, and Keystone 16mm movie cameras. Other features of the Japanese-made lens are: black anodized brass finish, click stops, and depth of field scale. Price of 3-in. f/1.5 Kinotel, \$89.95. For more information, write:

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#### Accura Negative Album



Accura "100" Negative Album, \$1. For additional information, write:

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#### Steinheil f/1.5 Movie Lens

Wide aperture is featured on the new Steinheil Quinon 1-in. (25mm) f/1.5 lens for the 16mm movie cameras. Consisting of six elements, all coated, the Quinon has a click-stop diaphragm with aperture settings from f/1.5 to f/22. A dual focusing scale (in feet and meters) goes from 1 1/2 feet to infinity. For convenience, the footage scale is engraved in red, the meter scale in black.

Other features are: engraved depth of field scale, a front mount with built-in receptacle to accept Series V filters. Series V sunshades, however, screw directly into the mount. Price of the satin-chrome finished Steinheil Quinon 1-in. f/1.5 movie lens for 16mm cameras, \$79.50. It is made in Western Germany. For more information, write:

STEINHEIL  
706 BRONX RIVER ROAD, BRONXVILLE 8, N.Y.

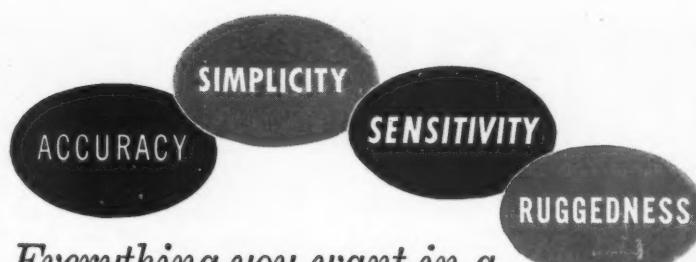
#### Century 500mm Telephoto Lens

A new type of strong aircraft alloy is featured in the mount of the lightweight Century 500mm (20-in.) f/5.6 telephoto lens. Designed for the Hasselblad (see illustration), Exakta 66, Primarflex, Astraflex, Pentacon, Exakta, Leica reflex housing, Nikon, and other



cameras having removable lenses, the telephoto is said to cover a complete 2 1/4 x 2 1/4 negative without vignetting. It weighs 2 lbs. 14 oz., has f-numbers from f/5.6 to f/32, a built-in sunshade, and adjustable tripod bracket. The focusing scale is clearly engraved with large, legible numerals. Price of lens, finished in black with chrome trim, complete with light-weight focusing mount and individual test film strip, \$249.50. Interchangeable adapters are available. For more information, write:

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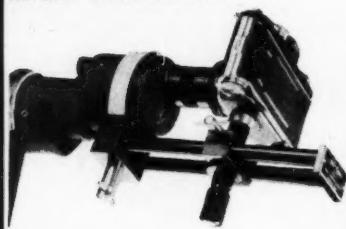
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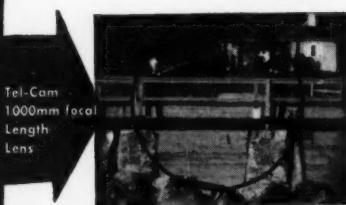
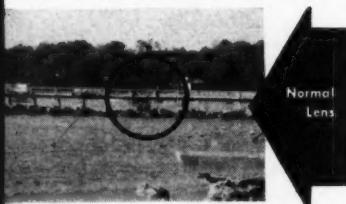
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## Dr. Cinema says:

by DICK HAM

*Taking your camera for a helicopter ride? Here are some of the shooting problems you'll encounter, and a few suggestions for solving them.*



Perhaps helicopters are becoming more numerous, or perhaps their rental rates are coming down. After all, one hour's rental (at \$75 to \$125) would easily buy a good movie camera. Anyhow, two different amateur movie makers have recently asked me what they should know about shooting successfully from one of these choppers. So, in case any of you happen to be standing around with your camera when an invitation comes up for a whirly-bird ride, here are a couple of things to remember.

First of all, and in addition to their many photographic advantages, almost all helicopters seem to have a chronic throb, which usually results in a rhythmic pulsation or shake during flight. This vibration seems to be more evident on windy days. However, larger helicopters such as the Piasecki and the Sikorski seem to be less prone to this photographer's complaint.

#### Hand holding the camera

All this, of course, makes a tripod absolutely useless. Furthermore, it means that the only way to get relatively smooth scenes is to hand hold your camera—not even bracing your elbows against your sides, or resting the camera against your forehead as you shoot. This may sound like a neat trick, but actually it's quite easy to sight through your finder from a few inches away and to point the camera generally in the right direction. Also, it will help a great deal if you speed the camera up to 48 or 64 frames per second, thereby slowing down the pulsing motion when the picture appears on the screen.

Exposure-wise, I generally take a reflected light reading, then under-expose half a stop "just to make sure," since the greatest danger in aerial shooting is that of overexposing. No doubt you will want to shoot color, so by all means clamp a haze filter (such as the Kodak Skylight) over your lens and leave it on, no matter how pretty things look down there. The filter can't hurt anything and it may do you an awful lot of good when you least expect it.

Don't depend on a helicopter's hovering ability for effective shots, either,

since it travels most smoothly at forward speeds of 35 to 45 miles an hour. However, take-offs can be utilized quite effectively by holding the camera upside down as you take off from in front of some large object, such as a building. By turning that shot end for end before splicing it into your edited reel, you can achieve the impression of coming in from the air and down for a ground shot of the building, all in one take. It would be a pretty hard scene to film normally and that kind of shot makes a wonderful kind of introduction to almost any kind of film.

And now all you have to do is find a friend who owns one of these little flying machines. At least we tried to do our part.

#### Test that new movie camera

In a world where sad, sad stories are by no means unfamiliar, I still find myself shedding a compassionate tear for well-meaning film makers who have been victimized by some capricious fate. Most recent sad tale around here is that of my brother-in-law, who eagerly girded himself for the two month grand tour of Europe. Movies? Of course. So into the camera shop and out again, completely equipped with an 8mm camera, meter, tripod and gobs of color film.

London, Amsterdam, Lucerne, Venice, Paris. Through all of these great cities went his curious lens. Finally, back home once more, the postman delivered a very large box containing all of his developed film. We were all invited to share the excitement as the first roll of film was premiered.

Here the sadness begins, for not only was the first scene out of focus, but the next one too and every one which followed. It seems that the lens had not been seated quite properly when the camera left the photo shop and there had been no time for him to run through a test roll of film.

The moral of this unhappy story is obvious. Try your new camera out first before you do anything important with it. Use it enough to feel familiar with all of the mechanisms before putting it to other use. You may not get to Europe right away, but you certainly may get out-of-focus pictures.

#### From junk pile to film bin

Normally, I'm one of those kind of fellows who just hates to have junk lying around. So, every once in awhile, I go tearing through the last accumulation, tossing out everything that doesn't seem to have a ready, practical use. The other day, in the midst of one of these upheavals, a friend of mine wandered in and noticed a couple of small picture frames which were illuminated from behind by a long, tubu-

lar light. I believe that in a previous life they had advertised a particular brand of beer in some bar. Since I already had a good light box, I had added these frames to the pile. So, when my friend asked about them, I practically forced both of them on the poor fellow.

Recently, he invited me over to see his new film editing set-up. In particular, his film bin was one of the neatest arrangements I've ever seen in any editing room. First of all, he took one of those large paper barrels (which moving companies use for packing glassware and china) and lined it with an old sheet, to protect the film that would hang down inside. Then on each side of the paper barrel he taped a thin wooden upright about five feet high. A cross-bar, made of the same size wood, went across the tops of the uprights and into it he had pushed a long row of headless pins. These were for hanging, in order, the strips of un-edited film. Then right behind the cross-bar were my two old illuminated frames, now covered by a large sheet of ground acetate. With strips of film hanging from the pins and down into the barrel, he can now identify the film much more easily because of this rear illumination. This editing bin is simple, but I'm sure it speeds up his editing procedure considerably. The only thing I have to do now is to find another pair of those illuminated frames.—THE END

## TWO NEW SHUTTERS

(Continued from page 34)

(4). The interchangeable lenses carry only a footage scale (5). The diaphragm is in the lens mount, but it is spring loaded and couples to the aperture scale on the camera by a small connecting lever (6). To change lenses, you slide a small lever atop the lens mount and twist the lens. Once you've set the LVS number, or lens opening-shutter speed combination, you can change from one focal length lens to another and the lens will automatically adjust to the same LVS setting as on the previous lens in place. You set the camera once and that's it, until you decide to change exposure yourself. To uncouple the diaphragm and shutter from the LVS control, press down on a small button (7) and turn the LVS-diaphragm scale.

Behind the lens of the Prontor shutter is a five-bladed film blind which opens before the shutter does and closes afterward. It serves to further protect the film from light leakage when the lenses are being interchanged.

The Gauthier shutter has MXV settings. Once the V (self timer) has been set, the lever automatically returns to X after the exposure. And once V has been set, you can still change the setting before exposure if you decide not to use the self timer.

(Continued on page 92)

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## TWO NEW SHUTTERS

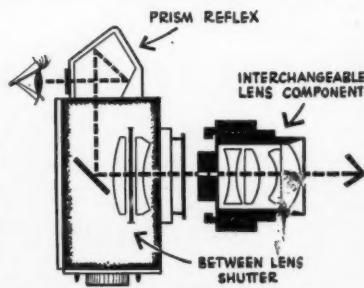
(Continued from page 91)

Gauthier does not make the interchangeable lens barrels, nor specify optics. It is completely up to the lens manufacturer. Even the type of lens mount bayonet is left to the lens or camera manufacturer.

Leading lens manufacturers are also making optics for this Prontor shutter. Some are: 45mm, f/2.8; 85mm, f/4.5; 28mm, f/3.5; 35mm, f/3.5; 45mm, f/1.9; 135mm, f/3.5. One optical manufacturer said that a 50mm, f/1.9 and a 35mm, f/2.5 were available for the camera manufacturers who want them.

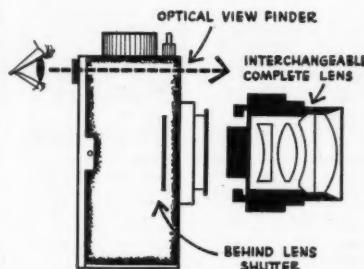
The Prontor SVS shutter appears on the Lordomat, Regula, Photavit and Super Edixa cameras (see page 36).

Both the eye-level prism reflex and the rangefinder 35mm camera will benefit from the new shutters. At present the two prism reflexes using the leaf shutter (Retina Reflex and Contaflex, page 35) do not change lenses completely, but only front lens components. One optical component remains behind the shutter



How interchangeable lens component optical systems are used in two eye-level reflexes with leaf shutters.

(illustration above). This is a more complicated optical system than complete lens interchangeability (illustration below). In the future, after lens,



This shows basic design of new behind-lens-shutter 35mm cameras with interchangeable complete lenses.

shutter, and camera manufacturers lick a few optical and mechanical problems, complete lens interchangeability with leaf shutter eye-level reflexes is a certainty.—THE END

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# Ways and Means

by ARTHUR ROTHSTEIN

Technical Director of Photography, *Look* Magazine

**Predictions for 1957: built-in exposure meters; interchangeable film magazines; lighter lens mounts; a revival in home processing of color.**



During the past year I have been observing trends in photography, and for 1957 I venture some predictions. This is not just looking into a crystal ball. I am confidently making informed guesses based on activity in the re-

search laboratories, designs recently announced, and requirements of the amateur and professional—as well as an objective analysis of the ways and means of photography today.

## Camera design will move 3 ways

1. More 35mm cameras with spring or motor driven film advances.

2. The photoelectric exposure meter will be added to most twin-lens reflexes. (See also Photokina report, page 32—Ed.) It is probable that a still camera will appear again with a photoelectric cell actuating the shutter or the diaphragm of the lens in direct response to variations in light. I say "again" because Kodak tried this unsuccessfully with its "Super Kodak" about 20 years ago, but the time seems right for it now. Already Bell & Howell employs the system in its 200-EE movie camera.

3. Removable and interchangeable film magazines will appear on lower priced cameras in the 35mm as well as the 2 1/4 x 2 1/4 size. Photographers will be able to carry a film magazine loaded with color and one containing black-and-white concurrently, interchanging the magazines at will. Here, too, a ghost rises—the Kodak Ektra, which in years long gone used the magazine system.

## Lenses will show 4 trends

1. Competition for wider apertures will continue in all focal lengths.

2. There will be greater emphasis on wide-angle optics and lightweight telephotos.

3. Lighter lens mounts will appear and many will have double focusing for extreme close-ups, such as already exists in the Makro-Kilar lenses.

4. The use of aspheric elements produced cheaply will make lenses of high correction and wide aperture available to all.

## Materials will progress in 3 ways

1. Emulsion speeds will continue upward in both black-and-white and color films and this will be accomplished without loss of resolution or increase in grain size.

2. Great improvements will take place in negative-positive color with special emphasis on improved quality and ease of handling. This will result in a strong revival of amateur home processing.

3. Cellulose acetate as a film support will be replaced with polyester resins such as Cronar, resulting in greater strength, more flexibility at lower temperatures, and greater dimensional stability.

## Aesthetic standards will change

Aesthetics of photography will depart from the bounced light, high key, grainy photograph with emphasis on subject and content and little regard for quality. More serious photogra-

(Continued on page 94)

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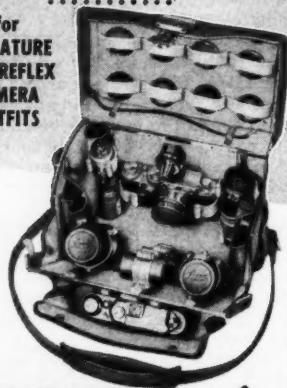
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## WAYS AND MEANS

(Continued from page 93)

phers will return to the inherent characteristics of the medium—the great range of tones (now obtainable in color as well as in black-and-white), the sharpness, clarity, and revealing aspects of the photographic process. These are areas in the creative art of photography still to be explored by many.

### Selective focus for added control

The photographer who wishes for added ways to control the essentially mechanical medium with which he



JAMES HANSEN, LOOK

Boy at strike meeting becomes dominant center of interest through careful use of selective focus.

works should consider the use of selective focus. Theoretically, a lens will focus on only one plane, but the relative degree of sharpness of the overall scene depends on distance, aperture, and focal length.

Selective focus requires the positioning of the plane of sharpness by the photographer to get what he considers the best possible effect. In this way, objectionable backgrounds may be eliminated, or important details stressed.

The growing awareness of the value of this way of working on the part of many photographers is resulting in an increased sale of the single-lens reflex. This type of camera makes the visual selection of focus quick and easy. It can also be accomplished with any ground glass focusing camera, or with any other type of camera by using depth of field tables.

In the photo above, *Look* magazine staff photographer James Hansen has skillfully employed selective focus to draw attention to the boy at a strike meeting. To create this effect with modern fast films, high shutter speeds must be used, with wide-open lens apertures.

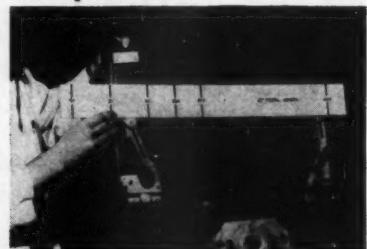
### How to make an "exposure ruler"

Most photographers are aware of the fact that ultra-close-ups require an extension of the lens away from the film and that, as a result, an increase in exposure is necessary. In order to determine just how much the exposure need be increased, a variety of formulas, slide rules, calculators and guides are available. These will reveal either the factor by which the exposure must be multiplied as a result of the lens extension, or the effective aperture to which the lens is reduced.

I find that the more calculations required, the more difficult it is to concentrate on the creative and aesthetic aspects of producing a photograph. Such figuring at times can become quite complicated. Recently I had to perform the following adjustments to obtain correct exposure: An exposure meter measured the light falling on a subject, and the lens opening and shutter speed were determined for the normal speed of the film. A slip of paper, packed with the color film, stated that it was  $\frac{1}{2}$  stop faster than normal. Lens extension on the camera required a 2X increase. Reciprocity failure resulting from the long exposure required a further  $2\frac{1}{2}$ X increase. The additional long exposure made it necessary to use a CC-20R correction filter, which in turn increased the exposure another  $\frac{1}{2}$  stop. Adding, subtracting, and multiplying took precious time away from the subject.

In order to reduce this burden, I have made rulers—one for each focal length of lens used—which give the exposure factor directly when placed next to a view camera. The photograph below shows the use of the ruler for a 12-in. lens.

In order to make such a ruler, the focal length of the lens is measured off at infinity. To determine the various exposure factors, divide the square of the actual distance from lens to film by the square of the focal length of the lens. For example, if the distance from lens to film is 24 in. and the lens used is a 12-in. lens, then  $576$  ( $24^2$ ) divided by  $144$  ( $12^2$ ) produces a 4X normal exposure factor.



Exposure ruler on camera in *Look* studio immediately indicates 3X factor for lens extension.

When I am working close up with a camera other than a view camera, or one for which I have not made an exposure ruler, I find a very useful calculator is the Kodak Effective Aperture Kodaguide.—THE END

# What's Ahead?

by LLOYD E. VARDEN

**Experiments with color anomalies can lead to unusual effects in color photography. They can also make some of its oddities more understandable.**



Did you ever hear of a color filter which, when used to view an outdoor scene, causes green grass and leaves of trees to appear a brilliant red without changing appreciably the appearance of most other colors,

e.g., whites, blue sky, human flesh, etc.? Well, Lord Rayleigh described the preparation of such a color filter many years ago, and the color appearance of a landscape viewed through a filter of this type is reproduced in Dr. H. Hartridge's book, *Colours and How We See Them*, opposite page 114. It sounds incredible, but actually it is only one of hundreds of experiments

that can be performed to demonstrate color anomalies.

Normally we try to avoid peculiar effects in color photography and become exasperated when certain flower colors or textile colors stubbornly resist acceptable reproduction while other colors in the scene reproduce satisfactorily. I once spent \$400 for a divan covered in a vivid green, satin-like material as a studio prop, only to learn later that the green invariably reproduced as a muddy yellow, even when conditions were as correct as they could be for color photography.

Now it doesn't take long to learn why such effects arise if you try some of the experiments that show color anomalies. But in performing the experiments, why not try to visualize how they could be used in practice to good purpose? Here are a few to start you off.

## Dichroic filters

The color transforming filter of Lord Rayleigh that makes green foliage and grass appear red is known as a dichroic filter. This name is derived from the

fact that such filters transmit in two spectral regions separated from each other, e.g., the blue and red spectral regions. Lord Rayleigh's filter transmits freely in the blue-green and red regions, and when the two transmittances are in proper relationship, a white object appears white without a color tint.

Most other colors retain their normal appearance, too, except the natural greens of an outdoor landscape. It so happens that the chlorophyll in leaves and grass reflects appreciable red light in addition to its normally predominant green-light reflection. But when viewed through a filter that transmits only in the blue-green spectral regions (absorbing greatly in the green region), the red light reflected by chlorophyll determines the color appearance of natural greens outdoors.

There are many simple ways to puzzle your color-wise friends with dichroic preparations. The original chartreuse liqueur exhibits the phenomenon admirably. In the bottle it appears a deep red, but when poured in a small glass it becomes a brilliant green. The liqueur transmits both red and green light, but as the distance through the liqueur which the light must travel becomes less, the predominant color it transmits varies from red to green.

A solution that has similar properties can be prepared by dissolving in alcohol small quantities of malachite

(Continued on page 96)

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## WHAT'S AHEAD?

(Continued from page 95.)

green and naphthol yellow dyes shortly before demonstrating the effect.

Another example of dichroism that baffles most people is the production of red by looking through pieces of blue and green glass in combination. It is best to first show pieces of blue and green glass which in combination appear blue-green as is usually expected. But if another set of properly selected blue and green glass pieces, both of which transmit red light too, are held before the eye in combination, the color seen is a vivid red.

A dichroic filter can be made to show its properties in still another way, i.e., by changing the viewing light. In daylight it will appear one color, but appear a distinctly different color when viewed by tungsten illumination. Incidentally, there is a colored plastic sheeting material available in England (Perspex) that by daylight has a deep blue color, which changes to a brilliant purple under tungsten light.

## Unusual white light

A white light that has most unexpected properties can be made by placing a combination of three filters in front of a tungsten light source. One filter should be selected that absorbs ultra-violet and blue rays to 5500 angstroms. Such a filter will have a bright orange color. A second filter is made by dyeing a clear gelatin sheet, or a piece of unexposed, fixed-out film, in a solution of naphthol green dye. This filter will absorb spectral yellow and deep spectral red. A third filter is made using Victoria blue dye, which also absorbs in the spectral yellow region. The first two filters in combination appear a bright lemon yellow, which changes to a pale cream color when the third filter is added. Now when the combination is placed in front of a tungsten lamp, the light intensity of the source is greatly reduced, but its color appears as "white" as the unfiltered light.

This white light has some unusual characteristics. It contains no blue or violet light, yet blue objects can be readily recognized under it, as well as other colored objects. What's more, slow, non-color-sensitized photographic materials, e.g., contact and some enlarging papers, lantern slide plates, etc., are not fogged when the white light is used in processing as a safe-light. I have not tried this particular experiment personally, but Dr. Hartridge, a high ranking color authority, maintains it to be true.—THE END



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## STORY BOARD

(Continued from page 72)

graphs is fun to make, encouraging the amateur to team up his still and movie equipment for maximum efficiency and enjoyment. An idea for a movie sequence, in fact, may occur to the photographer as he looks at his still pictures. These can be incorporated in the story board with new photos.

Any camera can be used to shoot a story board. A 35mm camera may be ideal, taking pictures inexpensively, in black-and-white or color. Most amateurs make movies in color, and may be attracted to story boards in color, using standard 35mm transparencies, attached to a frame or the glass of a viewing box. Black-and-white prints, however, are quite sufficient. They are easier to look at, to mark for changes, and are cheaper and quicker to process. The fastest way to shoot a story board, in fact, is with a Polaroid Land "picture in a minute" camera. But prints from any camera, of any size, can be used.

In shooting a story board, the amateur can take advantage of another professional technique: the use of scale-model sets. This is easier for him than for the studio cameraman or art director, as he does not have to build anything. Excellent models of street or farm scenes, kitchen, living-room, and nursery interiors, may be found at toy counters—often complete with figures of people, animals, and vehicles made to accurate scale. Using tabletop techniques, as in the photo at the bottom of page 72, the film maker can photograph complete sequences for the story board, anticipating problems of camera viewpoint and movement, lighting, action of subjects, and transition from long and medium shots to close-ups.

#### Mark for composition

While shooting the pictures for the story board, the film maker must keep the movie screen always in mind. When he arranges the photos on the board, he can mark them for movie framing with a china crayon—which is also useful in making notes on each print.

In a simple sequence for a movie of a beach outing, for example (page 73), the first picture of a girl running in the surf may be marked for a pan shot. An arrow indicates the direction of camera movement, following her as she dives into the water, to ride on the waves toward the beach. The next shot may be marked for a close-up, with the same direction of camera movement indicated, to prevent jarring shifts on the screen. The third shot, showing the girl still in the surf, but with a friend, may have been planned to reintroduce one of the girl's companions on the outing. But, as

the last picture in the sequence shows the girl alone, sitting on the beach, the third shot at once appears out of place on the story board, and is marked for elimination. Another shot may be substituted—perhaps showing the girl drying herself with a towel. Planning a sequence on the story board in this fashion prepares the film maker for the actual shooting of the movie, and its completion in the editing process. Movement of the camera in haphazard directions is prevented, the balance of long, medium, and close-up shots is planned, and irrelevant material discarded—before shooting begins.

#### Planning transitions

In planning sequences in which action is going on simultaneously in different places, the story board enables the film maker to visualize the continuity. Similarly, he is able to create flashbacks, and control them. He may wish, for example, to splice some old footage of a person as a baby into a film about the present. On the story board, he can plan the shots immediately before and after the insert, so that the transition to and from the flashback is smooth.

Trick shots, such as double exposures, must be worked out carefully in advance, and may be detailed on the prints of the story board. Types of wipes, fades, or dissolves can be indicated in the same way. Any effects which appear out of place in the particular film can be avoided, without wasting new film or ruining valuable original footage. In like manner, the story board can help in choosing accompanying sound, such as spoken commentary or recorded music.

The story board is not an end in itself, and is never finished until the movie is completed. Until then, it can be changed in any way. A final shooting script may be written from it, or it can be used directly to guide shooting—as commercial film makers are doing more and more, especially in advertising work.

In any case, the film maker using a story board must always visualize movement. The factor of *time* that characterizes the movie experience is physically absent, and must be "read into" the series of pictures. The story board is not merely a group of still pictures, but a preliminary summary of a *motion picture*. The screen, on which scenes and sequences appear in a dynamic flow, must be imagined as the story board is shot and assembled.

The best story board cannot ensure a good film. But it can assist good planning, as the film maker is enabled to see and work with images of the movie forming in his mind. The final judgment must be of the finished movie, which may turn out all the better for having been planned in a form that can be seen—on a story board.—THE END

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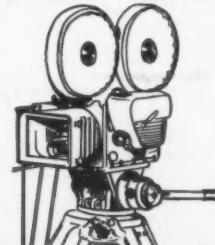
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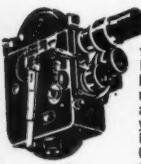
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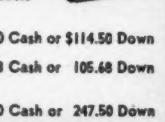
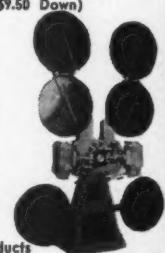
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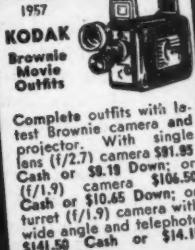
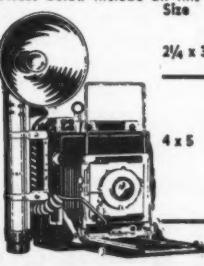
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	150mm Tessar f/3.5	399. 379.	
	150mm Schneider Xenar f/2.8	499. 457.	

New Graphic rangefinder is manufactured for 4 x 5 cameras only. 2 1/4 x 3 1/4 outfits are supplied with Kalarit coupled rangefinder.



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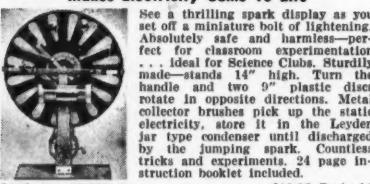
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## ANNUAL PSA MEETING DRAWS 1,500 TO DENVER

All roads led to Denver for the 1,500 members of the Photographic Society of America (PSA) who trekked to the Colorado city for their annual convention September 25-29, held this year at the Shirley-Savoy Hotel.

Warm hospitality was extended to us by members of the Colorado Council of Camera Clubs—and by Governor of Colorado Ed Johnson, Mayor Will F. Nicholson of Denver, PSA president Mel Phegley, and Ralph Hargreaves, Convention Chairman.

APSA Harold Lloyd (comedy hero of another era) opened the four-day program with an excellent address on the subject of "Our Beautiful World."

Top-flight lectures, demonstrations, business meetings, and just "having fun" kept PSA members constantly on the go.

A dazzling display was provided by photographs which made up the International Exhibition, to which all of PSA's divisions contributed. From 1,489 prints submitted, 310 were selected to form the display.

At any gathering of photographers, I am always conscious of the equipment being used. Over 70% of the cameras were 35mm. In the 2 1/4 x 2 1/4 size, new names are appearing in increasing numbers. Many electronic flash units in evidence, but still plenty of used flashbulbs appearing in the trash cans. Many fans faithful to Kodachrome—others working with the new high-speed color films, Anscochrome and Ektachrome.

Five hundred conventioneers trooped



Harold Lloyd, APSA, welcomed members to opening day program with address on "Our Beautiful World."

off on the convention field trip to nearby Estes Park and the top of Mt. Evans. A few were lucky enough to get to Central City, too—rich in the lore of early mining days.

Photographers, dressed in warm clothes and toting cameras, took to their buses and the crisp sunny air with enthusiasm. They climbed and slid and clicked their shutters—and finally agreed that if all the film they had exposed were laid end to end, it would stretch from the top of Mt. Evans back to Denver.

Watch for pictures of Colorado that will soon appear in magazines, and then promise yourself to attend the 1957 PSA Convention in St. Louis, Mo.

Any interested person can become a member of PSA. For full information, write to the Photographic Society of America, 2005 Walnut St., Philadelphia 3, Pa.—HARRY A. GOLDSTEIN

## NEW PRINTON MAKES BETTER COLOR PRINTS

Photographers who send color slides off to Ansco Printon prints will soon be getting better results than ever before.

The improvement will be due to Ansco's marketing and distribution of Anscochrome Type Printon. This positive print material is designed to match as closely as possible the characteristics of Anscochrome color film. Previous Printon had been developed originally as a companion to Ansco Color Film, now discontinued.

Ways in which Anscochrome Printon differs from the earlier type are:

The base is a whiter white, resulting in cleaner, brighter highlights, and pure white borders. Light colors are also improved.

Contrast is softer, which makes it easier to print from contrasty transparencies.

Colors are better throughout, with special improvement in the reds.

There have also been improvements in keeping and handling qualities:

Refrigerated storage is not required—a cool, dry location is all that is necessary.

Storage life has been increased, to an estimated 16 months without deterioration under normal room conditions.

Latent image stability has also been improved considerably, as compared to the previous Printon.

The chemicals for Anscochrome Printon processing are being supplied in a new type of kit, which cannot be used with any other type of product.

MODERN's editors tried out the new material and found it to be particularly superior to the old Printon when making prints from "tough" slides. Where the transparency was "just right" for print making, the advantages over the old Printon were less startling.—J. W.

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5 1/4" x 32"	10 for \$1	35mm x 27 1/2' ... 7.95	
5 1/4" x 36"	12 for \$1	35mm x 20 exp. ... \$1.20 ea.	
7 1/2" x 25"	\$5.95	6 for \$5.50, 12 for \$10	

## KODAK TRI-X

5 1/4" x 20"	2 for \$1	• 2 1/4" x 3 1/2"	• ASA 50
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\*Camera spooled

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## PHOTOKINA REPORT

(Continued from page 41)

In addition to the many cameras illustrated in the main article there were some 35mm models with non-interchangeable lenses. These are described briefly below.

**ARETTE Ia:** Main feature of this non-rangefinder camera is a projected frame reticle viewfinder. It can be had with the following 45mm, f/2.8 lenses: 3-element Isco Isconar, 4-element Arette-Ennit or Schneider Xenar. The Arette IIb is similar, and in addition has a built-in Gossen exposure meter.

**EDIXA:** It has no rangefinder, but there's a projected white line frame in the viewfinder. A Metraphot exposure meter is built in. The Prontor SVS shutter carries a 4-element Ennit f/2.8 lens.

**3 NEW ILOCAS:** The Rapid I is without rangefinder and exposure meter. Lens is a 3-element 50mm, f/2.8 Steinheil Cassarit. The Rapid II is the same as the Rapid I, but has a built-in Metraphot exposure meter. The III has the meter and a coupled rangefinder, with a choice of these 50mm lenses: f/2 Rodenstock Heligon, f/2.8 Steinheil Cassarit, or f/2.8 Steinheil Cassar. All lenses are in Synchro-Compur LVS shutters except the Cassar, which is in a Prontor SVS.

**SUPER COLORETTE I, Ia:** These are similar to the Super Colorette II and IIb except that they are equipped with Enna Plastigon 45mm, f/2.8 lenses. The Ia has a built-in Metraphot exposure meter; the I has no meter. Both have rangefinders.

## NEW STEREO CAMERAS

There were two new stereo cameras, one for 35mm film, the other using 120 roll film. Both produced stereo pairs in the standard 23 x 24mm American format. The **Ioca Stereo Rapid** has matched 35mm, f/2.8 Steinheil Cassarit lenses and Prontor shutter with speeds from 1 sec. to 1/300. It has a single window, coupled range-viewfinder.

The Italian-made **Iso Duplex Super 120** is an odd fellow indeed. It makes 24 pairs of 23 x 24mm frames on a roll of 120 film. The two 35mm, f/3.5 Iriar

lenses are set much closer together than on conventional 35mm stereo cameras. Consequently, with extremely close subjects there is less distortion of the stereo effect. However, distant views show less stereo effect than with other types of cameras. Shutter speeds are 1/10 to 1/200 sec., with X and M sync.



You must do your own mounting of **Iso Duplex** stereo pairs, but it's simple. You place a roll of developed stereo pairs on a special gummed mounting strip and then cut paper and pairs apart. The gummed paper automatically positions the pairs at the proper distances; these then fit standard ASA-type mounts.

For the **Zeiss Contaflex III and IV, and Contina III**, there's a complete stereo system with mirror beam splitter, hand viewer, and projection apparatus to be used with the Zeiss Ikonlux projector. This system splits the standard 35mm format into two vertical stereo shots.

## REVISED 35MM REFLEXES

At first glance, the **Practica FX2** seems little different from previous models. But there's a big internal improvement. The camera now features a completely automatic built-in diaphragm control quite similar to that on the Pentacon F and FB (see page 38.) Automatic lenses available at present in normal focal lengths are a 50mm, f/2.8 Westenar or C. Z. Tessar lens.

Latest model in the most famous line of 35mm reflexes is the **Exakta VX IIa**. Externally it seems little different. Internal improvements over the older Exakta VX include: flash sync for M, F, and X timing; almost noiseless slow shutter speeds; easier to turn slow speed dial; plugs on the inside of the camera back to press the film securely against the film plane; interchangeable pressure plate; new spring loaded take-up spool stem to prevent the spool from falling out of the camera when the back is open. The chrome finish seemed to be of better quality than that on previous models.

(Continued on page 108)



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Exakta V. #2 Zeiss*	119.95
Exakta V. 12.8 Tessar*	279.50
Exakta V. 13.5 Tessar*	249.50
Consol. 12. Zeiss Tessar*	359.00
Contaflex II. 12.8 c* R.F.	179.50
Contax 0.12 Biotar	199.00
Pentax 12.8 P.S. Tessar*	288.75

### 35mm CAMERAS

	Used
Argus 21. 13.5 c*	\$ 59.50
Argus 04. 12.8 c*, case & gun	99.50
Boissey B-2 RF, case and flash	65.50
Bolsey C22 13.2 Reflex RF c*	99.50
Canon IV-S. 11.8 c*	284.00
Contessa 12.8 Tessar*	142.50
Graphic 12.8 Tessar, Case & Gun	89.50
Kodak Pony 828 14.5 G*	29.50
Kodak Pony 103 14.5 G*	29.75
Kodak Retina II 12 Xenon RF	49.95
Konica III 12c*	119.75
Super Certo 35. 12.8 Tessar*	52.50
Kodak Retina III 0.12 Xenon c	190.00
Kodak Signet 13.5 c*	75.00
Minolta 13.5c*	49.95
Voigt. Praktica 12 RF MX*	279.00
Voigt. Vitessa 12 RF MX*	127.50
Voigt. Vitessa I. 12. MX-B.I.M.	159.50
Voigt. Vitto II 13.5c*	54.50
Minox III chain & case*	139.50

### 35mm LEICA, CONTAX

	Used
Contax IIIA 1.5 Sonnar c*	\$174.00
Contax IIIA 12 Sonnar c*	383.00
Contax IIIA 11.5 Sonnar c*	412.00
Leica M10 12 Summarit c*	368.00
Leica M10 12 Summarit c*	368.00
Leica M10 12 Summarit c*	389.00
Leica M10 12 Summarit c*	228.00
Leica M10 12 Summicron c*	336.00
Leica M10 12 Summicron c*	357.00

### 35mm STEREO CAMERAS

	Used
Kodak Stereo 13.5c*	\$ 84.50
Revere 13.5 R.F.C.	174.50
Stereo Realist 3.5 R.F.C.	159.00

### 2 1/2 x 2 1/2 REFLEX CAMERAS

	Used
Exakta 66. 12.8 Tessar	219.50
Graflex 22. 13.5 c*	74.50
Hasselblad 12.8 Ektar/1600 c*	476.00
Ikonflex III Auto 13.5 Tessar MX c*	126.00
Minolta Autocord. 13.5 c*	99.50
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## PHOTOKINA REPORT

(Continued from page 104)

### FLASH & SPEED LIGHTS

In the field of flashguns, there was much evidence of efforts to make things smaller and more compact. **Agfa's Blitzer KM** is a neat BC gun with parabolic reflector and socket designed for the new Philips and Amplex baseless flashbulbs. Part of the reflector comes off and is reversible to make it easier to slip into a carrying case.

Most novel was the **Montanus Camerabau Delmolux**, featuring a slide holding three bulbs. This is so arranged that you can slide one bulb after the



other into place and fire them rapidly.

In electronic flash there was not much startlingly new. European manufacturers are sticking pretty well to wet-cell, low-voltage batteries plus AC for power, with a few exceptions.

The **Zeiss Ikonblitz BC** flashgun is of the folding fan type, with a reflector which practically disappears when collapsed. This is described in the New Products section of this magazine.

### MANY NEW LENSES

Aside from the obvious activity to make lenses for the new Synchro-Compur LVS and Prontor SVS shutters already mentioned, lens manufacturers seem to be concentrating much effort on new wide-angle and tele lenses for eye-level prism reflex 35mm cameras with focal-plane shutters. There were new lenses and also a greater range of lenses in completely automatic mounts for cameras such as the Exakta.

Steinheil's already introduced **135-mm, f/2.8 Auto-Quinar** for the Exakta made an appearance with **automatic diaphragm** quite similar to that used by Steinheil on the Auto-Quinon 55mm, f/1.9 for the same

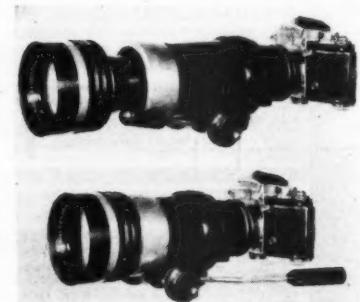
camera. As you press downward on the shutter release built onto the lens mount, the diaphragm closes to any preselected stop. At the same time a small spring is compressed. When you remove finger pressure after exposure, this small spring reopens the diaphragm to maximum aperture.

A preset **300mm, f/4.5 Steinheil Tele-Quinar** of five elements for all 35mm single-lens reflexes and 16mm movie cameras provoked much interest.

Another very long focal length lens was the **400mm, f/5 shown by Teive OHG**, of Berlin. This telephoto, for single-lens 35mm reflexes or other 35mm cameras with reflex housings, was attached to a gunstock which had a pistol grip. To focus the lens you squeezed the pistol grip. To make the exposure, you pressed the trigger which was hooked up to a cable release.

Also in the 400mm length was an **f/5.6 Novoflex Fernobjektive**, now in Follow Focus pistol grip mount similar to the 240mm and 300mm lenses already reported in MODERN (Dec. 1956).

A third 400mm lens with preset diaphragm by Heinz Kiffitt Optische Fabrik of Munich, the **Sport-Fern-Kilar f/4**, focuses by wheel and lever and additional helical focus to as close as 40 in., and is available with adapters for all 35mm focal-plane reflexes. It has a mount allowing the camera to turn for either horizontal or vertical shots and incorporates a filter holder. A gunstock with cable trigger release is available.



A 300mm f/4 lens in similar mount, which can be used with 2½ x 2½ single-lens reflexes as well as focal plane 35mm reflexes, was also shown.

In the field of normal focal length lenses Kiffitt produced two new **Makro-Kilar lenses of 40mm** focal length for focal plane 35mm cameras, similar to the f/3.5 models introduced at the 1954 Photokina. The new Makro-Kilar D, however, is in a double helical focusing mount which focuses as close as 2 in., has an aperture of f/2.8, and preset lens diaphragm. The inner ring of the lens mount is removable and forms a retaining ring for filters. Model E Makro-

(Continued on page 112)

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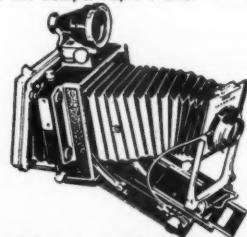


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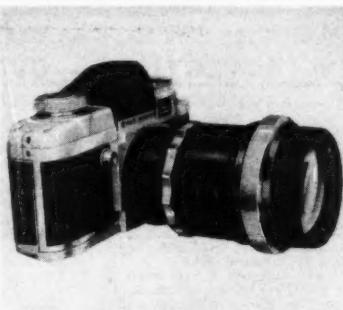
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## PHOTOKINA REPORT

(Continued from page 108)

Kilar is similar to Model D but focuses to 4 in. instead of 2 in.

Pignons SA of Switzerland had a French-made **Kinoptic 100mm, f/2 Apochromat** lens in preset diaphragm for that company's Alpa line of



cameras. The lens had an extremely lightweight black finished mount.

One of the most interesting lenses seen was the **Telestigmat convertible lens** for 35mm single-lens reflexes, made by Dr. Max Weth Optik in Berlin. By screwing and unscrewing a series of front and rear lens elements, the focal length can be varied from 175mm to 315mm. The front element alone is a 250mm, f/5. By adding a negative lens element, it becomes a 315mm, f/6.3 tele lens. Now add a positive lens and you have a 6-element 225mm, f/4.5. From this combination remove the negative element and you have a Petzval-type 174mm, f/3.5 lens. The Telestigmat, which is only about 8 in. in overall length, weighs but a little over a pound with all elements in place. It has a preset lens diaphragm and is beautifully finished in a black mount barrel. It can also be used as a telescope with a special monocular eyepiece. The 315mm combination will also cover the negative area for 2 1/4 x 2 1/4 single-lens reflexes. Dr. Weth, who showed a number of impressive test shots with the lens at various focal lengths and full aperture, hopes to sell the lens in the U. S. for about \$150.

**Three new Rodenstock lenses** for 35mm focal plane single-lens reflexes appeared: a 7-element, 30mm, f/2.8 Eurygon in fully automatic mount; a 5-element, 135mm, f/4 Rotelar, also in automatic mount; and a 4-element, preset, 180mm, f/4.5 Rotelar. Albert Schacht also showed a variety of new lenses for 35mm focal-plane reflex cameras: a **35mm, f/3.5 Travegon** with internally automatic or semi-automatic diaphragm. This manufacturer will next introduce an 85mm, f/2.8 lens in automatic mount and a 135mm true tele f/3.5, also in automatic mount. A third lens manufacturer, Isco Optische Werke

GMBH of Gottingen, showed a **50mm, f/2 Westagon** in automatic mount with cocking lever for cameras having internal automatic diaphragm control.

The largest and longest lens at the show was the **Astro Telastan 2000mm, f/10** long focal length lens for most cameras, to 2 1/4 x 2 1/4, with focal-plane shutters. The lens, about 7 ft. long, focused as close as 45 meters, but could be brought to five meters with special adapters. It was made by Astro-Gesellschaft Bielick & Co. of Berlin.

There were a number of improved lenses for the Leica M3 camera from the firm of Ernst Leitz of Wetzlar. First, there was a rigid mounted **50mm f/2 Summicron lens with dual focusing range**. Its normal range is 3 ft. 4 in. to infinity. By attaching a special close-up viewfinder over the rangefinder-viewfinder of the M3 and shifting the Summicron lens mount to a second focusing range, parallax corrected from 9 in. to 2 ft. 9 in. A safety device prevents the lens from being used for close focusing without the close focusing attachment, or from being used in the normal range with the close focusing attachment. A regular range 50mm, f/2 Summicron was also shown in rigid mount. The collapsible-mount Summicron will continue to be offered, however.

Ernst Leitz also introduced a new **35mm, f/3.5 Summaron with wide-angle view attachment** to fit over the M3's normal rangefinder-viewfinder. With this attachment in place the normal (50mm) projected frame reticle will outline the field of view of the 35mm lens. The new Summaron's



focusing range extends from 26 inches to infinity. The old Summaron is now discontinued.

## EXPOSURE METERS

There was little doing in the exposure meter field aside from the inclusion of the small meters in various cameras (see page 37). Metrawatt and Bertram brought out completely independent versions of their tiny camera-contained meters. **The Metraphot M3** (to be called the Leicameter M3 in the U. S.)

(Continued on page 114)

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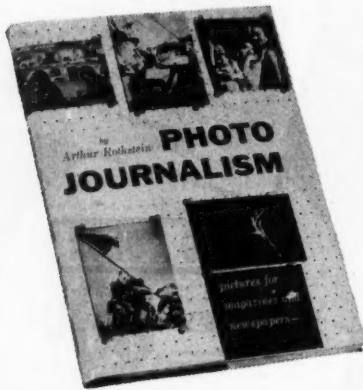
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## PHOTOKINA REPORT

(Continued from page 112)

is similar to models already introduced but it now has ASA speeds to 1000, plus an LVS setting ring around the rim of the computer dial. Were such meters as

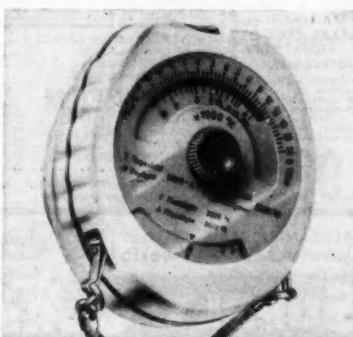


rugged as larger meters? A score of Metraphot meters were allowed to roll around in a motor-operated, octagon-shaped, hardwood barrel. None seemed damaged by the rough treatment.

How about the limited scales on the small meters? A Metrawatt spokesman pointed out that the new LVS scales eliminated all but the necessary settings on the meter and thus made the meter easier to use with cameras having LVS system markings.

Another full-size meter has been added to the Gossen line. The *Trisix* is similar in shape and size to the Gossen Sixtomat X3, but operation is slightly different. After adjusting the scales to the proper ASA film speed, the meter needle reads directly in light values. You then set the calculator to this light value and the various shutter and aperture choices can be read from the computer scale.

The *Gossen Color Temperature Meter* measures the incident light falling on a subject. A button is pressed to free the needle, and then the button is released. The readings are directly in the number of the filter to be used.



There are two sets of filters: blue and red in different densities of color. The

scales giving the filter numbers are accordingly colored in blue or red so that the color of the filter (in addition to its number) can be ascertained easily.

There is a separate Kelvin degree scale. When a reading is taken the color and number of the filter to be used are indicated, as well as the color of the light in Kelvin degrees.

The filters are supplied in different sets. The smallest set is composed of six filters, the largest has 21 filters.

Before use, the meter is set to the type of film being employed, such as Daylight, Type A, Type B, Type F, etc.

The *Bewi Baby Automat* slip-on exposure meter is a scaled-down version of the Bewi Automat and works in the same manner. Set the ASA film speed, point the meter in the direction of the subject, press the button on the side of the meter and then release it. The meter can now be read directly in LVS numbers. It has a shoe for mounting atop the camera, or it can be kept in its own leather case. It is substantially the same meter used by Bewi in many of the new cameras.

The *Electro Bewi Type 56* meter is less expensive than the Automat and is not completely automatic. The dial must be set by a wheel to correspond to the LVS reading indicated by a meter needle. The shape of the Electro Bewi is much the same as the big Automat, but the company says that it is slightly more sensitive than the Bewi Automat.

### ... AND OTHER THINGS

The *Vertoscop Reversal Viewer* for seeing positive images (2 1/2X magnification) from all size negatives to 2 1/4 x 3 1/4.



was one of the hits of the show. You place a negative in the machine, adjust a few controls and see what a print of your negative would look like. The price will allow some of the more fortunate to own one. Here's how it works according to the manufacturer. An adjustable 1000-watt projection lamp serves as an ultraviolet light source. This light is concentrated by double condensers. The visible part of the spectrum is filtered out and the ultraviolet light projects an

(Continued on page 118)

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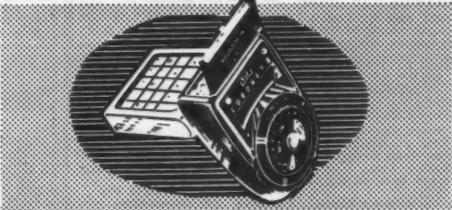
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REVERE 44	F1.9	7mm F2.5	1 1/2" F3.5	112.50
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<b>TX 1056</b> W/F2.5 WESTANAR, FULLY AUTOMATIC	<b>\$89.50</b>
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<b>Special</b> - W/2.8 TESSAR PS and 105mm F4.5 TELE LENS OUTFIT	<b>\$89.50</b>
LEATHER EVEREADY CASE . . .	58.50
SYNCH. FLASH . . .	7.95
PRISM FINDER . . .	13.95

NEW TOP VALUE MERCHANDISE

- ROBOT STAR, F1.9 XENON CTD . . . \$99.50
- ULTRABLITZ EXPERT 111M . . . 43.95
- NORWOOD FLASHLITE 3.95
- 80mm F2.8 ZEISS TESSAR PS . . . 59.50 (For Exakta, Ponarcon, Etc.)
- 400mm F5.5 TELE PHIKSKAR PS . . . 119.50 (For Exakta, Ponarcon, Etc.)

1956 AUTO EXAKTA VX

BRAND NEW CAMERAS WITH SPLIT FIELD RFD PENTA PRISM

- WITH F2.8 WESTANAR, FULLY AUTO. REG. \$296.50 SPECIAL \$214.50
- WITH F2 ZEISS BIOTAR, FULLY AUTO. REG. \$392.00 SPECIAL \$289.00
- WITH F1.9 SCHNEIDER XENON FULLY AUTO. REG. \$392.00 SPECIAL \$289.00



IMPORTED AUTOFLEX

THE Only 2 1/4 x 2 1/4 Fully Automatic REFLEX CAMERA with SIDE FOCUSING Selling For LESS Than \$100

- F3.5-80mm HARD COATED LENS 9 SPEED PRONTOR TYPE SHUTTER-BULD, TIME and 1-1/300 DEPTH OF FIELD SCALE • BUILT-IN SELF TIMER • ADVANCES FILM and COCKS SHUTTER IN ONE MOTION • DOUBLE EXPOSURE PREVENTION

IMPORTED GERMAN FLASHOUR \$5.95  
DELUXE LEATHER CASE \$6.50 ONLY

SAVE MORE THAN 50%



COATED PRISMS and LENSES

LIGHT WEIGHT DESIGN

BRAND NEW

- 2 YEAR GUARANTEE
- CASE & SHOULDER STRAP

F. E. TAX 10%

8mm MOVIE LENSES

- We Inspected over 100 fine imports and selected only those that we are sure are top-quality, needle-sharp and precision made in every detail. BRAND NEW
- 1 1/2" F3.2 F.F. . . . . \$8.95
- 1 1/2" F3.2 F.M. . . . . 7.95
- 1 1/2" F2.8 F.M. . . . . 11.95
- 1 1/2" F1.8 F.M. . . . . 15.95
- 6mm F1.9 WIDE ANGLE . . . 19.95

BRAND NEW

CLOSEOUT

Brand New ARGUS C-4 OUTFIT

- Famous Argus C-4 Camera
- Photo Electric Meter, Leather Case and Chain
- Deluxe Flashgun
- Plastic Lined Deluxe Professional Gadget Bag
- 2 Rolls Color Film
- 2 Rolls Kodak Tri-X
- Shade & 3 Filters

**\$99.99**

**SUPER VALUE**

THE Sensational NEW ARGUS C44 AND CASE



- TRADE IN YOUR OLD CAMERA FOR ONE OF THESE MODERN STREAMLINED 35mm ARGUS CAMERAS. We will give you a NEW ARGUS C44 plus case for your old . . .

ARGUS C2+ . . .	\$98.00	BOLSEY C-4+ . . .	\$4.00
ARGUS C3+ . . .	\$4.00	KODAK . . .	
ARGUS C4+ . . .	\$4.00	BANTAM+ . . .	\$6.00
KODAK 35 . . .		KODAK PONY+ . . .	\$1.00
W/RFD+ . . .	\$1.00	KODAK SIGNET+ . . .	\$4.00
BOLSEY R2+ . . .	\$4.00	MERCURY II+ . . .	\$1.00

IF YOUR PRESENT CAMERA IS NOT LISTED, WRITE FOR OUR GENEROUS TRADE-IN ALLOWANCE OR OUR LOW CASH PRICE.

New CONTAFLEX I Outfit

- Latest Model, f2.8 Tessar, M-X, Auto Diaphragm
- New Westar Lens
- New Telephoto Lens
- Fully Lined Genuine Pigskin Gadget Bag
- Famous Photoelectric Exposure Meter

REG. **Brand New \$220.00**  
VALUE **\$164.50**

New POLAROID HIGHLANDER Outfit

- Polaroid Highlander Camera
- Deluxe Flashgun for Polaroid
- Photo Electric Exposure Meter
- Fully Lined Pigskin Pro Bag, will accommodate camera and all accessories
- 2 Rolls of Polaroid Film

REG. **Only \$79.95**  
VALUE **\$79.95**

NOW YOU CAN OWN THE TELEPHOTO LENS

YOU'VE ALWAYS WANTED!

ALL BRAND NEW Unbelievable Values For

EXAKTA and EXA

LATEST 1956 - 90mm FA SUN COATED TELE

LENS REG. \$51.95

FOR EXAKTA LATEST 100mm F4.5 WESTANAR

COATED TELE LENS REG. \$51.95

FOR EXA LATEST 100mm F4.5 WESTANAR

COATED TELE LENS REG. \$14.95

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COATED TELE LENS REG. \$14.95

FOR EXA LATEST 100mm F4.5 WESTANAR

**35mm RELOADS  
GUARANTEED FACTORY FRESH**

ALL CARTRIDGES AND ROLLS ARE LABORATORY TESTED AND QUALITY CONTROLLED BY MINIFILM. IN THE 1000+ YEARS OF PRODUCTION, NO ROLLS OR RELOADS ARE MANUFACTURED DAILY FROM 100 AND 400 FOOT ROLLS RECEIVED FRESH FROM EASTMAN. WE ARE THE ONLY COMPANY WITH SUPERVISION AND TERRIFIC SALES TURN OVER. WE ARE YOUR GETTING RELOADS WHICH ARE EQUAL IN QUALITY AND FRESHNESS TO FACTORY PACKED CARTRIDGES AND ROLLS. THE ONLY DIFFERENCE IS THE PRICE.

**KODACHROME**

**Minifilm STILL SELLS KODACHROME  
WITH PROCESSING INCLUDED IN THE PRICE**

**AT 25% Discount**

**MAIL ORDERS RUSHED • PLEASE ENCLOSE 5¢ PER ROLL  
FOR POSTAGE AND HANDLING**

**35mm EKTACHROME OR  
ANSCOCHROME**

	25¢ DISC	25¢ DISC
20 EXP. ROLLS	PRICE	36 EXP. ROLLS PRICE
3 ROLLS	50.45	3 ROLLS \$9.99
5 FOR	10.39	5 FOR 15.99
10 FOR	19.99	10 FOR 29.99

**35mm KODACHROME**

**FACTORY FRESH—1 YR. EXP. DATE  
PROCESSING NOT INCLUDED IN PRICE.**

	20 EXP.	25¢ DISC PRICE	36 EXP.	25¢ DISC PRICE
3 ROLLS	\$1.99	4 ROLLS \$6.99		
6 FOR	7.69	6 FOR 9.99		
10 FOR	11.49	10 FOR 15.99		

**MOVIE KODACHROME**

**FACTORY FRESH—1 YR. EXP. DATE  
PROCESSING NOT INCLUDED IN PRICE**

	25 FT. DOUBLE	16mm 100 FT.
4 ROLLS	50.99	3 ROLLS \$15.99
7 FOR	11.49	5 FOR 27.99
10 FOR	14.50	10 FOR 44.99

**BUY . . . SELL . . . TRADE-IN . . . GET IMMEDIATE CASH . . . EXAMINE MINIFILM'S MOST POPULAR USED BUYERS!**

**Lenses for  
EXAKTA, PRAKTIKA**

	Trade-in Used or Cash Price Allow.	
28mm f3.5 Angenieux . . .	\$6.00 \$50.00	
35mm f2.5 Angenieux . . .	54.00 40.00	
40mm f3.5 Cassaron . . .	24.00 18.00	
35mm f2.5 Auto . . .	50.00 35.00	
35mm f4.5 Lithar . . .	29.50 25.00	
40mm f3.5 Makro-Kilar E . . .	56.00 40.00	
40mm f3.5 Makro-Kilar D . . .	76.50 60.00	
50mm f1.5 Angenieux P8 . . .	105.00 80.00	
50mm f2.8 Westar Auto . . .	45.50 30.00	
50mm f1.9 Xenar Auto . . .	116.50 85.00	
50mm f2.5 Biogon PS . . .	51.00 35.00	
75mm f1.5 Biotar . . .	91.50 70.00	
90mm f2.5 Angenieux . . .	56.00 49.00	
135mm f3.5 Angenieux . . .	52.00 40.00	
135mm f4.5 Xenar . . .	47.00 30.00	
180mm f3.5 Xenar . . .	47.00 35.00	
135mm f3.5 Xenar Auto . . .	89.00 70.00	
240mm f3.5 Xenar . . .	74.00 55.00	
300mm f3.5 Xenar . . .	94.00 75.00	
400mm f3.5 Megor . . .	94.00 75.00	
400mm f5.6 Novoflex . . .	111.00 85.00	

**Lenses for  
LEICA, CONTAX**

	Trade-in Used or Cash Price Allow.	
28mm f3.5 Nikkor . . .	\$2.50 \$55.00	
35mm f2.5 Nikkor . . .	69.00 59.00	
35mm f2.8 Biogon . . .	78.00 60.00	
35mm f2.5 Nikkor . . .	79.00 65.00	
35mm f3.2 Serenar . . .	67.50 50.00	
35mm f3.5 Nikkor . . .	49.00 35.00	
35mm f3.5 Summarar . . .	54.50 40.00	
50mm f2.5 Summarar . . .	69.00 40.00	
50mm f2.8 Summarar . . .	66.50 50.00	
50mm f2.8 Summarar . . .	66.50 75.00	
85mm f1.9 Sonnar . . .	104.00 80.00	
85mm f2.8 Sonnar . . .	78.00 60.00	
85mm f2.8 Nikkor . . .	86.00 70.00	
85mm f1.5 Summarar . . .	149.00 110.00	
90mm f2.8 Elmar . . .	54.50 40.00	
125mm f2.8 Hektor . . .	67.00 50.00	
135mm f3.5 Nikkor . . .	102.00 75.00	
200mm f4.5 Telyt . . .	61.50 40.00	
135mm f4.5 Hektor . . .	99.00 70.00	

**LEICA CONTAX  
NIKON CANON**

	Trade-in Used or Cash Price Allow.	
Contax II A f2 Sonnar . . .	\$130.00 \$110.00	
Contax II A f1.5 Sonnar . . .	155.00 130.00	
Contax IIIA f2 Sonnar . . .	169.00 140.00	
Leica IIIA f2 Summerar . . .	73.60 50.00	
Leica IIIIC f2 Summerar . . .	112.00 85.00	
Leica IIIIC f2 Summerar . . .	143.50 120.00	
Leica IIIIC f2 Summarar . . .	160.00 135.00	
Ward 50 f2.8 140.00	162.00 140.00	
Nikon 50 f1.4 Nikkor . . .	210.00 175.00	
Canon Y 35mm f1.8 . . .	215.00 175.00	
Canon Y 50mm f1.2 . . .	225.00 225.00	
Canon IV 82 f1.8 . . .	121.00 100.00	
Canon Y 35mm f1.8 . . .	215.00 175.00	
Canon Y 50mm f1.2 . . .	275.00 225.00	
Contax II f2 Sonnar . . .	100.00 80.00	
Contax IIIA f1.5 Sonnar . . .	66.00 50.00	
Contax IIIA f1.5 Sonnar . . .	173.00 145.00	
Leica IIIIC f3.5 Elmar . . .	76.60 60.00	
Leica IIIIC f3.5 Elmar . . .	122.00 100.00	
Leica IIIIF f1.5 Summarit . . .	169.00 150.00	
Leica M3 f2.8 Summarit . . .	268.00 220.00	
Leica M3 f1.5 Summarit . . .	298.00 250.00	
Nikon f2 Nikkor . . .	107.00 75.00	

**35mm SINGLE  
LENS REFLEX**

	Trade-in Used or Cash Price Allow.	
Contax II f2.8 Tessar . . .	\$7.00 \$55.00	
Contax II f2.8 Tessar . . .	112.00 90.00	
Exakta VX f2.8 Tessar PS . . .	149.50 120.00	
Exakta V f2 Biotar . . .	Auto	
Exakta V f2 Biotar . . .	159.00 170.00	
Exakta V f2 Biotar PS . . .	159.50 135.00	
Pentaxon f2 Biotar PS . . .	126.50 100.00	
Pentaxon f2 Biotar PS . . .	175.00 140.00	
Praktina f2 Biotar . . .	175.00 140.00	
Praktina f2.8 Biotar . . .	175.00 140.00	
Praktina f2.8 Tessar . . .	79.50 65.00	
Praktina f2.8 Tessar . . .	111.00 90.00	
Volta f2.8 Xenar . . .	37.00 30.00	
Exakta V f2 Biotar . . .	97.50 80.00	
Exakta V f2.8 Auto West . . .	137.50 115.00	
Exakta V f1.9 . . .	185.00 150.00	

**35mm CAMERAS**

	Trade-in Used or Cash Price Allow.	
Revere II f1.9 Tur . . .	.... \$70.50 \$65.00	
Revere 40 f2.5 Mag . . .	48.00 40.00	
Revere 44 f1.9 Mag . . .	88.00 70.00	
Revere B63 f2.5 Mag . . .	81.00 65.00	

**8MM CAMERAS**

	Trade-in Used or Cash Price Allow.	
Revere 4 f1.9 Tur . . .	.... \$70.50 \$65.00	
Revere 40 f2.5 Mag . . .	48.00 40.00	
Revere 44 f1.9 Mag . . .	88.00 70.00	
Revere 88 f2.5 Mag . . .	81.00 65.00	

**8MM PROJECTORS**

	Trade-in Used or Cash Price Allow.	
B&H 233 500W . . .	.... \$41.00 \$30.00	
B&H 233 500W . . .	110.00 90.00	
DeJor 750W . . .	88.50 50.00	
Keystone K-70 500W . . .	37.50 30.00	
Keystone K-100M 750W . . .	61.00 50.00	
Kodak Durac 300W . . .	33.50 25.00	
Revere 47 750W . . .	59.75 40.00	
Revere 85 500W . . .	62.00 50.00	

**16MM PROJECTORS**

	Trade-in Used or Cash Price Allow.	
B&H 273A 750W . . .	.... \$89.50 \$80.00	
B&H 173 750W . . .	152.00 125.00	
Keystone K161 750W . . .	62.50 55.00	
Keystone K-161 750W . . .	72.00 60.00	
TDC Durac 300W . . .	27.50 20.00	
TDC Matador 300W . . .	18.50 12.00	
TDC Matador 300W . . .	39.50 30.00	
TM 500 Auto 500W . . .	39.50 30.00	
Brumberger 300W . . .	10.00 9.00	
Kodak Merit 150W . . .	17.50 12.00	
Kodak Signet Auto 300W . . .	47.50 35.00	
Kodak Signet 300W . . .	26.50 20.00	
Goldie Manumatic 300W . . .	21.50 15.50	
Kodakla Signet 300W . . .	43.50 30.00	
Ultrablitz Reporter 2S . . .	49.00 30.00	
Ultrablitz Reporter 2S . . .	109.00 70.00	
Ultrablitz Reporter 2S . . .	14.50 8.00	
Ultrablitz Reporter 2S . . .	32.00 20.00	
Strobocash II Port-A . . .	67.00 50.00	
Might Light Comt-A Port-A . . .	54.50 40.00	
Strobocash II Port-A . . .	30.00 25.00	
Ultrablitz Expert II . . .	34.50 20.00	
Ultrablitz Matador 400W . . .	49.00 30.00	
Ultrablitz Reporter 2S . . .	17.00 12.00	
Ultrablitz Reporter 2S . . .	52.00 40.00	
Ultrablitz Reporter 2S . . .	17.00 12.00	
Ultrablitz Reporter 2S . . .	14.50 8.00	
Ultrablitz Reporter 2S . . .	32.00 20.00	
Ultrablitz Reporter 2S . . .	67.00 50.00	
Ultrablitz Reporter 2S . . .	54.50 40.00	
Ultrablitz Reporter 2S . . .	30.00 25.00	
Ultrablitz Reporter 2S . . .	27.00 20.00	
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Ultrablitz Reporter 2S . . .	67.00 50.00	
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Ultrablitz Reporter 2S . . .	27.00 20.00	
Ultrablitz Reporter 2S . . .	49.00 30.00	
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Ultrablitz Reporter 2S . . .	14.50 8.00	
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Ultrablitz Reporter 2S . . .	67.00 50.00	
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Ultrablitz Reporter 2S . . .	67.00 50.00	
Ultrablitz Reporter 2S . . .	54.50 40.00	
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Ultrablitz Reporter 2S . . .	49.00 30.00	
Ultrablitz Reporter 2S . . .	109.00 70.00	
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## PHOTOKINA REPORT

(Continued from page 114)

ultraviolet image on a fluorescent screen which is then excited by an infrared light source. This causes a dimming of the fluorescence and instantaneous reversal of the negative's light values. A special blue filter is located directly in front of the viewing opening. It removes the last remnants of visible light. Ultraviolet and infrared energy are adjustable to permit negatives of various contrasts and densities to be reversed. The positive image seen is very sharp and clear.

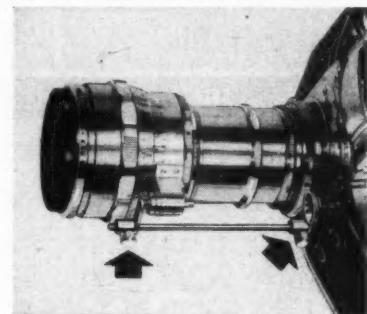
Agfa Photo Factory in Leverkusen announced a new negative-positive color film, **Agfacolor Negative Film CN 17**, in roll film size. It is said to be equally suitable for black-and-white pictures or color, whether pictures are made outdoors, indoors, by flash, flood, or electronic flash. It's also to be produced in cut film sizes. Exposure index is 32.

Also from Agfa, but from the Munich Camera Factory, comes a completely new idea in developing tanks, the **Rondix 35mm daylight developing tank**. The tank has no core or reel. The end of the film is attached to a spool which can be turned by an outside handle. You wind all the film from the cartridge into the developer-filled tank, using the handle. The tail end of the film stays in the cartridge, which rests in a small chamber, and you wind the film until you feel tension. Then you wind in the opposite direction. In this manner there is constant agitation, turning the handle one way and then the other to keep the film in constant motion. The Rondix is made of plastic and uses only 5 1/2 oz. of developer.

The **Ernst Leitz Focomat Ic-Color Enlarger** is an impressive automatic focusing, dual lens instrument for 35mm to 2 1/4 x 3 1/4 film. Automatic focusing range for the 35mm negative

is 2 to 11 diameters and up to 6 diameters for the 2 1/4 x 3 1/4 negatives. It is fitted with 60mm, f/4.5 and 95mm, f/4.5 Focotar lenses which, with their automatic focusing cams, can be brought into position by means of a changing slide. The enlarger also has an illuminated enlargement ratio indicator, a filter slot, a tilting device to allow the negative to be tilted in any one plane, double bellows, adjustment for various thicknesses of easels, all sorts of glassless and glass negative carriers. The enlarger can also be used for coping.

The **Release Bridge system** made by Ihagee Kamerawerke AG in Dresden for **Exakta 35mm camera**, consists of a rod and linkage (arrows) and allows automatic use of the Automatic

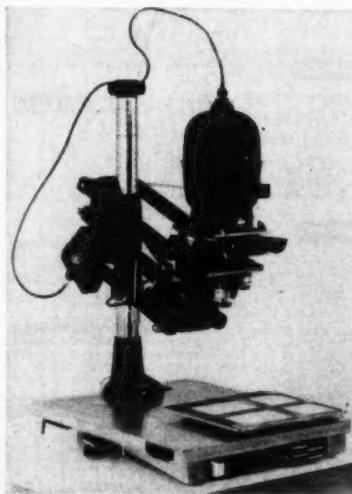


Biotar lens with extension tubes for close-up photography. The lens stops down automatically when the release button on the camera body itself is pressed. Several technicians felt that this system of release might be used if and when extremely long focal length lenses are supplied in automatic diaphragm mounts. At present, however, the Release Bridge will work only with Jena-made lenses for the Exakta.

Franke & Heidecke have a new **all-metal, waterproof ever-ready case for Rolleiflexes and Rolleicords**. The case totally encloses the camera, rubber sealing all edges. The camera and case will float. The camera can quickly be swung into operating position on a special bracket provided with the case. Internal clips hold two rolls of film or two Rollei dessicant cartridges to absorb any moisture that might become locked inside the closed case.

Gadget bag manufacturers showed a trend to changeable compartmentation which allowed the user to make up whatever interior compartments he wished and to change them easily when desired. Kritzler KG of Cologne showed an extended line of **large and small Omnia cases**, many with fixed compartmentation, but more with changeable runners into which various sized clips could be placed to hold lenses or cameras and other accessories. A. Doppert of Lederfabrik Kitzingen, Ba-

(Continued on page 126)



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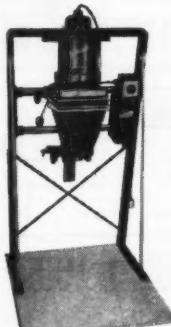
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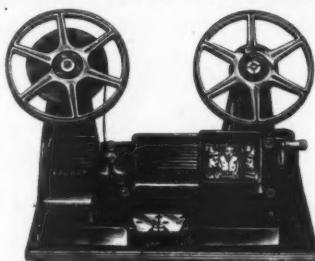
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FIBREBOARD GLASS  
SLIDE BINDERS



100 Sets \$375 50 Sets \$475  
35 MM Reflex

Erie Scientific Corp., 675 Seneca St., Buffalo 10, N.Y.

# Alfred Watkins: Centenary plus two for a photo pioneer



A millwright "dresses" a mill stone, 1880. Watkins' few pictures of people illustrate some occupation or activity he thought worth recording.

About the same time that George Eastman was introducing the Kodak camera in America—and ushering in the new era of "button pressers"—there lived in England another pioneer whose name was equally familiar in photographic circles around the turn of the century.

Alfred Watkins, born in Herefordshire 102 years ago this month, was many things—bee-keeper, archaeologist, carpenter. He was also the man who received, in 1910, the rarely awarded Progress Medal of the Royal Photographic Society for his work in exposure and development.

Watkins made his own first camera from a spectacle lens and a cigar box. It was a fascinating toy, but he soon found it somewhat lacking in versatility and abandoned it in favor of more adequate equipment.

As his knowledge of photographic techniques grew, so did his dissatisfaction with the unscientific business of gauging exposure "by eye." A man with an inquiring mind of rare quality, it wasn't long before Watkins developed and introduced one of the first exposure meters. Dealers were skeptical at first and frankly didn't expect the new gadgets to sell. However, 1200 were sold in the first year to buyers who found them a sound guide to correct exposure.

A few of these meters are still in use. All of them worked on the actinometer principle which involved the use of sensitive paper. For many years they were the standard form of exposure meter and, in the opinion of many, were no less accurate than the photoelectric type which has replaced them. But slowness in action and the necessity of refilling them with sensitive paper doomed them to oblivion.

In the darkroom, Watkins undertook experiments which were to eliminate the guesswork from film development. He found as early as 1893 that the total time for correct development could be stated in terms of the time the image first appeared. This discovery of the "Watkins Factor" made it possible to determine, in any situation, the total time necessary to produce a definite degree of contrast in the negative.

Watkins' interest in photography formed only part of a life full of other activities. He was an able carpenter and mechanic, an authority on bee-keeping, a member of the Hereford City Council (where he lived all his life), and an archaeologist of wide renown.

He also found time to run the family milling business, to help manage a brewery, to indulge his talents as a writer, in photographic and other fields.

(Continued on page 126)

# YOUR DISCOUNT DEPARTMENT STORE FOR FILM & PAPER



Guaranteed till Dec. 1957

**SUPER XX  
ROLL FILM**  
10 rolls

**ALL SIZES AT  
ONE LOW PRICE!**

**2.29**

127, 120, 620, 116 or 616

Infrared 120-620 10 rolls 2.29

**35mm x 100' SAFETY FILM**

Guaranteed till July 1957

Super XX, Plus-X  
Panatomic-X  
Ansco Supreme  
Infrared  
Ortho (ASA 64)

**2.25** each

**POSITIVE (35mm x 100')**

1.50

**TRI-X (35mm x 100')**

3.75

**ANSCO COLOR**

Daylight #535 and Tungsten #534

We urge you to hurry! Our stocks are very limited. It may be the last time you can get this old reliable color film at our lowest price in years!

35mm x 50'

**7.50**

35mm x 100'

**13.50**

**FREE! 6 empty cartridges with each order.**

**EKTACHROME**

Guar. 'till July 1957

Day. ASA 32

120, 620 ... 5 for 2.99

35mm x 40' (with 6 carts) ... 4.75

1 1/2 gal. proc. kit ... 2.85

16mm x 50' Mags.

Plus-X or XX

Guar. 'till July 1957

3 for 6.50

6 for 12.75

Processing Included

**FILM PACKS**

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Super XX, Plus-X

**6 for 5.95**

16mm x 1200'

Super XX Neg.

2 rolls 13.95

**5 x 7 Super-XX**

Thin Base

Cut Film

100 sheets 3.75

**FREE**

darkroom accessory

Ask for it when your

order amounts to \$5. or more

**INFRARED ROLL FILM**

100 ASA Guaranteed till Dec. '57

120 or 620 **10 rolls 3.49**

**Haloid Variable Contrast**

10" x 10" Enlarging Paper

S. W. Glossy—1956 Date

100 sheets ..... 4.25  
200 sheets ..... 7.95

(Use with Varigam Filters)

**Du Pont VARIGAM**

8 x 10 SWGL ..... 100 sh. 4.25  
10 x 10 SWSM ..... 125 sh. 3.75  
11 x 14 SWSM ..... 50 sh. 3.50  
9 1/2" x 200' SW Resisto Rapid ea. ..... 4.95

**PLEASE INCLUDE POSTAGE**

Merchandise is guaranteed U. S. Surplus, unless otherwise noted. Export and wholesale inquiries invited. Include 25% deposit for C.O.D. orders. Write for free giant bulletin!

## FRESH KODACHROME and ANSCOCHROME

In Original Mfrs. Packages, 1957 Date

SIZES	KODACHROME	ANSCOCHROME
35mm x 20 exposures	3 for 4.59	3 for 3.69 (R)
35mm x 36 exposures	3 for 6.19	
120 or 620		3 for 3.19
35mm x 28' with loader		8.49 ea.
8mm x 25' roll	3 for 5.99	
8mm x 25' mag.	3 for 9.19	
16mm x 50' mag.		2 for 11.29
16mm x 100' roll		2 for 16.59

On Anscochrome movie film, processing included. Kodachrome processing not included.

8mm x 25' Dbl.

Super XX

ASA 100

**1.85 ea.**

**3 for 5.19**

Processing included

## SOVEREIGN MOVIE FILM

B & W ASA 50 • 1957

8mm x 25' Dbl.

3 for 3.79

16mm x 50' Mag.

3 for 6.49

16mm x 100' Roll

3 for 8.39

Processing included

## KODACHROME 1955 Date

Outdoor or Indoor E.K. Processing Included

16mm x 50' Mag. **3 for 12.50**

BANTAM 828 **3 for 3.69**

**6 for 7.19**

### SPECIAL—ONE MONTH ONLY!

35mm x 100' Plus X, Super XX

Minimum 2 rolls 1.49 ea.

35mm x 100' DAYLIGHT BULK LOADER

With gauge simplified counter

12 empty cartridges

1 gallon of Microtol 8.95 value

300' for 2.95

only **6.25**

## CUT FILM

4 x 5 Super Pan

Press Pan

Portrait

Triple-S

Ortho

8 x 10 Triple-S

Press Pan

Portrait

Ortho

10 x 12

Triple-S

Press Pan

Portrait

Ortho

12 x 16

Triple-S

Press Pan

Portrait

Ortho

16mm x 50' Mag.

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16mm x 100' Rolls

NEGATIVE FILM

Super XX, Plus XX, 3 for 2.25

Bkgrnd-X

## ENLARGING PAPER

Guaranteed till December 1957

KODABROMIDE • HALOIDRONE • CYKORA

SIZE

TYPE

CONTRAST

QUAN.

PRICE

12 x 24 SWGL

#2, 3, 4

1000 sh.

1.95

25 x 34 DWMSM

#2, 3

200 sh.

3.75

5 x 7 SWGL

#4

200 sh.

1.95

5 x 10 SWSM

#1, 2, 3, 4

200 sh.

2.50

8 x 10 DWMSM

#0, 1, 2

100 sh.

2.50

8 x 10 Auto Pos.

#1, 2, 3, 4

250 sh.

2.50

8 x 10 Ad Type

#1, 2, 3, 4

250 sh.

2.50

8 x 10 Reflex Copy

#1, 2, 3, 4

200 sh.

2.50

10 x 10 SWSM Resisto

#1, 2

250 sh.

3.25

20" x 30" AZO

F-4

2 rolls

4.25

**14" f/5.6 Dallmeyer Lens \$79.50**  
Reg. 139.50 Special, only \$79.50

**Guaranteed LENSES**  
NOW . . . SUPREME IS YOUR LENS HEADQUARTERS!  
YOU SAVE UP TO 67%!

			Reg.	Special
8"	f/2.8 Dallmeyer Pentac		\$134.00	\$49.50
8"	f/5.6 Cooke Aviar		125.00	59.50
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14"	f/4.5 Dallmeyer Serrac		109.50	59.50
20"	f/5.6 Dallmeyer Serrac		115.75	59.50
36"	f/6.3 Dallmeyer (Big Bertha)		200.00	100.00
28mm f/2.0 Cooke	Speed Pancho		99.95	59.50
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**K-20 AERIAL CAMERA**  
With 6% f/4.5 lens. Rapid sequence action on 4x5 negative. Trigger shutter release. To 1/500th sec. Manual operation. \$79.50. Government cost over \$800. Fully guaranteed.

			Reg.	Special
14 1/2" x 20" Super XX 1955			1.95	
7 1/2" x 14" Super XX 1955			2.25	
7 1/2" x 12" Super XX 1955			2.50	
9 1/2" x 30" Super XX 1955			3.00	

All other sizes available (1954 to 1956 dates). Export and wholesale inquiries on Aerial equipment are invited.

**AERIAL FILM**

14 1/2" x 20" Super XX 1955

7 1/2" x 14" Super XX 1955

7 1/2" x 12" Super XX 1955

9 1/2" x 30" Super XX 1955

1.95

2.25

2.50

3.00

3.75

4.00

4.25

**HALOID Seconds**

SIZE

TYPE

CONTRAST

QUAN.

PRICE

3 1/2 x 2 1/2 SWGL

#1, 2, 3, 4

1000 sh.

1.95

2 1/2 x 3 1/4 DWMSM

#2, 3

200 sh.

3.75

5 x 7 SWGL

#4

200 sh.

1.95

5 x 7 Auto Pos.

#1, 2, 3, 4

200 sh.

2.50

8 x 10 SWMSM

#0, 1, 2

100 sh.

2.50

8 x 10 Auto Pos.

#1, 2, 3, 4

250 sh.

2.50

8 x 10 Reflex Copy

#1, 2, 3, 4

200 sh.

2.50

10 x 10 SWSM Resisto

#1, 2

250 sh.

3.25

20" x 30" AZO

F-4

2 rolls

4.25

**CONTACT PAPER**

Guaranteed till December 1957

KODAK • HALOID • ANSCO

SIZE

TYPE

CONTRAST

QUAN.

PRICE

12 x 24 SWGL

#1, 2, 3, 4

1000 sh.

1.95

# POWERMATIC

# PROJECT-O-MATIC



NEW



NEW

THE BUDGET PRICED AUTOMATIC PROJECTOR FOR 2X2, BANTAM AND "SUPER SLIDES" IN ANY TYPE MOUNTS . . . INTERMIXED



NEW

## POWERMATIC

Completely Automatic Projector. Touch-bar control does it all electrically. Sit back and relax. Use remote control from across the room, or set the automatic timer to run itself. So automatic that room light turns off when projector turns on! 500 watts, fan cooled, with 5 inch f3.5 lens and complete with sleek air-craft luggage-type slip on case and 6 trays. \$119.50

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F2.8 Lens \$9.00



NEW



NEW

## PROJECT-O-MATIC 300 —

300 watts, fan cooled with case and 6 trays \$79.50



NEW

## PROJECT-O-MATIC 500 —

500 watts, fan cooled with case and 6 trays \$88.50

5" f/2.8 lens available, \$9.00 more



The push-pull Automatic Projector that inserts, projects and refiles your slides. No attachments or rigging of any kind. Tray moves automatically either forward or reverse. Visual slide selector permits projection of any slide at any time in any sequence. Precision shutter eliminates "white flash" between slides. King size optics. Fast 5" Luxtar f3.5 coated and color corrected lens.



We invite your inquiry for literature on these and your other photographic needs, as well as generous trade in allowance.  
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Orders under \$5.00—  
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SEND FOR FREE  
M1 CATALOGUE

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UNIVERSITY CAMERA offers you good advice, speedy delivery, low prices, quick answers to inquiries; an overall policy of giving our camera buyers a good deal handled by our college bred **CAMERA TECHNOLOGISTS**, on a personal relationship. Confidence is what UNIVERSITY offers you, and Price too! Switch Your Sales to UNIVERSITY and see for yourself.

(Everything listed below is available for immediate delivery)



### 1957 Blower Cooled Projectors— 35mm

	New	Our Price
SVE SKYLINE 500 DELUXE		
case, Auto. C. & Brand NEW	108.50	51.95
Revere 555 L.N.	80.50	53.25
Ad Execut L.N.	78.50	48.25
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Kod Sig Proj 300	79.50	38.50
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La Belle 550 500 watt LN	94.95	66.35
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### ELECTRONIC FLASHGUN

- 4 Flashes for 1c
- weights 1.5 lbs.
- Uses 2 flashlight batteries
- Good for 10,000 Flashes regular 34.50

**NOW \$31.92**

Reg.	SPECIAL
Ultrabrite Matador IIS	\$119.50
Ultrabrite Matador IIS	90.95
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### JUST ARRIVED! 135mm F2.8 PRE-SET LENS

For Exakta, Exa, Pentax, Contax, S & D, Praktica.	
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**NOW \$47.95**

Reg. \$89.95

- True Telephoto
- 5 Elements
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- Extremely Sharp
- New Chrome & Anodized Mount

### FLASH BULBS

#5 Case of 120	List \$15.60	only \$9.95
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### EXAKTA VX BRAND NEW CAMERAS WITH SPLIT FIELD RFDR PENTA PRISM

WITH F2.8 WESTANAR, FULLY AUTO. Reg. \$296.50 . . . . . SPECIAL \$214.50

WITH F2.8 ZEISS BIOTAR FULLY AUTO. Reg. \$392.00 . . . . . SPECIAL \$289.00

WITH F1.9 SCHNEIDER XENON FULLY AUTO. Reg. \$392.00 . . . . . SPECIAL \$289.00

### BOLSEY B-2 35mm CAMERA

• COUPLED RANGEFINDER	• 35mm f/2.2 lens
Value \$8.50	case and flash \$9.90 (when purchased with camera)

### ALL-STEEL MOVIE REELS & CANS

8mm 200 ft.	4 nets 2.25
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8mm 400 ft.	4 nets 3.45
16mm 400 ft.	4 nets 4.75
	16mm 400 ft. 4.95 3.71

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8mm 200 ft.	3.25
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16mm 400 ft.	4.95
	16mm 400 ft. 4.95 3.71

reg. \$8.50

**29.95**

case and flash \$9.90  
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finest quality

With F2.8 35mm Camera

## XMAS SPECIALS FOR EVERYONE

Save on KODACHROME-ANSOCROME

Special \*\*KODACHROME (Kodak Proc. Incl.)

O.D. (camera spooled from bulk)

8mm x 25' dbl roll	\$ 2.25 ea.	....3 for \$ 5.95
6 for \$11.10	12 for \$21.00	
8mm x 25' dbl mag.	\$ 2.75 ea.	....3 for \$ 7.50
6 for \$14.10	12 for \$27.00	
16mm x 50' mag.	\$ 3.60 ea.	....3 for \$10.00
16mm x 100' roll	\$ 5.25 ea.	....3 for \$15.00
16mm x 100' O.D.	\$ 3.50 ea.	....3 for \$10.00

### AERO EKTACHROME ASA 40

8mm x 25' dbl roll	\$ 1.25 ea.	....3 for \$ 3.50
8mm x 25' dbl mag.	\$ 1.95 ea.	....3 for \$ 5.50
16mm x 50' mag.	\$ 2.95 ea.	....3 for \$ 8.25
16mm x 100' roll	\$ 3.95 ea.	....3 for \$10.95
35mm x 20' Exp.	\$ 6 for \$ 2.75	
# 120 - # 620	\$ 6 for \$ 2.75	
Aero Ektachrome Processing Service		
8mm x 25' dbl \$1.00	16mm x 100' \$3.25	
16mm x 50' \$1.75		
35mm x 20 exp. \$ .85	# 120 - # 620 roll \$ .85 ea.	
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35mm x 37' (free cartridges)	\$5.50	
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51/2 x 40	\$7.25	
91/2 x 40	\$8.05	

### FRESH COLOR

Koda-	Magic Ansco-	Color	Chromo
(Proc. Incl.)			
8mm x 25' dbl roll	\$2.50	\$2.25	\$2.00
8mm x 25' dbl mag.	\$2.85	\$2.85	\$2.85
16mm x 50' mag.	\$5.85	\$4.45	\$5.75
16mm x 100' roll	\$7.95	\$8.95	\$7.95
35mm x 20 exp.	\$2.50	\$1.85	\$2.15
35mm x 36 exp.	\$3.75	\$2.50	\$3.25
35mm x 20 exp. Ansco color			\$1.65
35mm x 28' ANSOCROME with loader			
# 120 or # 620 ANSOCROME	(free cart)	\$7.75	\$3 for \$2.95

### FRESH B & W MOVIE FILM

(Proc. Incl.)	Tri-X
Plus x Super XXHi-speed	
8mm x 25' dbl roll	\$1.10
8mm x 25' dbl mag.	\$1.75
16mm x 50' mag.	\$1.75
16mm x 100' roll	\$2.75

### 35mm Reloads

20 exp.	....6 for \$1.50	12 for \$2.50
36 exp.	....6 for \$2.00	12 for \$3.50
Choice of plus x, super XX, tri-x, Infra-red, panatomic-x.		
35mm x 100' Safety Film		
Plus X, Super XX, Infra-Red	\$1.75	Tri-x \$3.50

### ROLL FILM, SUPER XX—# 120, # 620, # 127, # 616, # 116

10 for \$2.10

### MOVIE FILM—QUANTITY DISCOUNTS

B & W ASA 50 Reversal, No Processing	
8mm x 400' dbl \$5.95	8mm x 1000' dbl \$10.95
54 rolls	27 rolls
16mm x 50' \$19.95	\$10.95
*16mm x 100' \$49.50	\$29.50
*camera spooled	\$17.95

### Black & White Movie Processing Service

8mm x 25' dbl	\$ .55 ea.
8mm x 100' Bolex	\$2.25 ea.
16mm x 100' \$1.00 ea.	
16mm x 50' \$ .65 ea.	

### KODACHROME PROCESSING

35mm x 20 exp. mtd. \$1.00	8mm x 25' mag. \$ .85
35mm x 36 exp. mtd. \$1.80	16mm x 50' mag. \$1.00
8mm x 25' dbl roll \$1.00	16mm x 100' roll \$2.50
All film returned via insured mail	
Check or money order must accompany film.	

### CUT FILM SPECIALS

4 x 5 Infra Red-Fcty Pkd.	....25 sheets 3 for \$1.45
4 x 5 Ansco color	....10 sheets 3 for \$4.50
5 x 7 Triple S Pan-Fcty Pkd.	....25 sheets 3 for \$4.95
CONTACT PAPER "HALOID"—Nov. 55 to Aug. 56	
8 x 10 SWGL Contrast No. 3	\$2.00
10 x 10 SWGL Contrast No. 2	\$2.95

### HI FI Recording Tape \$1.95

1200' Plastic

### Xmas Special

Christmas Cards from your picture or negative with envelopes

50 for \$3.50 100 for \$10.00

Prompt delivery

### FOREIGN AND WHOLESALE INQUIRIES INVITED

**Life** Please include postage with order

**Film Service, 210-M Long Beach Rd., Island Park, N.Y.**

\$

## ADD TO BOLEX LISTING IN CAMERA BUYING GUIDE

In the Camera Buying Guide in the December, 1956 issue, descriptions of several Bolex 1956 cameras stated that these cameras were similar to 1951 models except for differences in turret and shutter speed. This was incorrect and incomplete in regard to the Bolex H-8 Leader, H-8 Deluxe, H-16 Leader, and H-16 Supreme. These incorporate the following design advances, in addition to the improvements listed:

### ALFRED WATKINS

(Continued from page 122)

The several photographic books he authored, including *Photography: Its Principles and Applications*, were accepted as comprehensive texts in England. Until the 1930's *The Watkins Manual* was sold all over the world and was the picture making guide for a legion of beginners.

Shortly after Watkins' death in 1935 at the age of 80, the Hereford City Council bought thousands of his negatives, 7 1/2 x 5 inches in size, dating back to 1875. Most of his work reflected his keen interest in archaeology—glimpses



Alfred Watkins, man of many avocations, was an enthusiastic bee-keeper. Here he takes swarm with straw skep.

### PHOTOKINA

(Continued from page 118)

varia, adopted quite another system for changeable compartmentation in the *Frankonia Universal gadget bag*. Flexible partitions can be attached to flat metal runners on either side of the case. These partitions, which can be moved or removed quickly, form pockets. Lid recesses provide room for eight filters. A soft rubber band, adopted by many gadget bag manufacturers, holds the filters in place.

E. Leitz showed a new *Focastlide* for the M3-mounted Summicron. It

The film transport system features the patented "Registrar Claw" which is designed to maintain constant control of film passing behind the shutter, with accurate positioning of each frame in relation to preceding and subsequent frames. This is said to provide steadier filming.

The motor is improved and is 20 percent stronger than that used in earlier model Bolex H cameras.

Other new features are: Reinforced body casting; enlarged tripod base; improved film pressure pad; redesigned and improved frame counter and frame counter window.



Watkins' chief photo subjects were the old buildings in his native Herefordshire. Above, Ledbury, 1887.

of local history and pictures of the old buildings which were so common in the English county he called home. He seems to have had no interest in formal portraits. Watkins scorned the rising tide of "button pressers" and lamented the resultant loss of interest in darkroom techniques. Nevertheless he was an energetic pioneer who made the going a little easier for all who followed—craftsmen and "button pressers" alike.

—C. J. BROWN

was also available in a model for the Focotar 50mm, f/4.5 lens. There's a new



Universal Carrying Case which features interchangeable equipment-holding inserts.—THE END

# BROOKS CAMERAS

The House of Famous Brand Names

## Highlights from our USED CAMERA DEPARTMENT

### ROLLEI AUTOMATIC

Like new  
with Xenar f/3.5 lens, MX Sync... \$149.50  
Same with f/3.5 Tessar MX lens... \$139.50

### CONTAFLEX I

With f/2.8 Tessar lens, incl. telephoto attachment... \$119.50

### PACEMAKER CROWN GRAPHIC

2 1/4 x 3 1/4 with f/4.5 lens, rangefinder, flashgun... \$129.95

### PACEMAKER SPEED GRAPHIC

4x5 with f/4.7 lens, rangefinder and flashgun... \$149.00

### CONTAX II-A

X sync. w/f/2 Sonnar... \$149.00

## NEW SPECIALS

### DISCONTINUED MODELS



#### ZEISS PRISM CENTER FOCUS BINOCULARS

6x30 reg. \$110.00. Now only \$73.00\*  
8x30 reg. \$135.00. Now only \$90.00\*  
7x50 reg. \$185.00. Now only \$123.00\*  
\*Plus 10% federal excise tax.

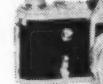


#### ROLLEICORD IV

with f/3.5 lens, disc. model  
\$88.50



DITTO f/2.8 interchangeable lens system, flash synch. Reg. \$99.00. NOW \$49.95 Case \$7.95



Contax D w/f/2.8 preset Tesser \$98.95  
Contax D w/f/2 preset Zeiss Biotar 124.95  
Eveready case 12.00

#### EXAKTA VX 1955 Model



With f/2.8 Preset Tesser  
\$169.95

#### ROBOT STAR



With Schneider Xenon f/1.9 coated lens. Reg. \$259.50. Sale \$98.95



### TRADE UP TO A LEICA M3

Yours for a Leica IIIF with self-timer and \$119.50.

M-3	
28mm Summaron f/5.6	\$105.00
35mm Summaron f/2.8	102.00
Fuji 50mm f/2.8	179.50
50mm Elmar, ctg. f/3.5	86.00
50mm Summarit, f/1.5	184.00
50mm Summicron f/2	159.00
50mm Elmar, f/3.5, Chrome	30.00
90mm Elmar f/4, Chrome	99.00
90mm Elmar f/4, Collaps. mt.	156.00
125mm Hektor, f/2.5	177.00
135mm Hektor, f/2.5, Chrome	138.00
135mm Hektor sh. mt.	121.50
Leica Meter	17.50
200mm Telef. f/4.5	163.00
400mm Telef. f/5.6	200.00
Leica reflex housing	189.00
	192.00



### CANON V

- T & B Single Eye-level finder magnifies rangefinder and viewfinder images.
- Rapid winding tripper mechanism.
- Built-in sync. for F, M, and focal plane lamps.
- 36 exposures 1 x 1 1/2 inches.
- With Canon 50mm coated f/1.8 lens. \$325.00
- Cameras with f/1.2 lens. \$300.00
- Flash unit, Model Y. \$36.00
- 25mm f/3.5 wide angle lens. \$179.00
- 35mm f/1.8 lens. \$150.00
- 50mm f/1.2 lens. \$250.00
- 85mm f/1.5 lens. \$238.00
- 135mm f/3.5 lens. \$130.00



### SWEDISH HASSELBLAD 1000F

2 1/4" x 2 1/4" single lens reflex Camera. Interchangeable roll film magazines, automatic shutter setting. Ektar 1/2.8 or 80mm Zeiss Tessar f/2.8. New extreme wide angle Hasselblad w/30mm Biogon f/4.5. Finder \$379.00  
Hasselblad Bellows for closeup \$115.00  
LENSER: 135mm Zeiss Sonnar f/3.5. \$379.00  
250mm Sonnar f/5.6. \$265.00  
Zeiss W.A. Distagon f/5.6 with case \$180.00  
90mm Macro Kilar f/2.8 lens \$198.00  
150mm f/3.5 Kilar lens. \$164.95  
300mm f/5.6 Kilar lens. \$184.95



### Nikon S2

Life-size rangefinder-viewfinder, rapid film transport and rewind, synchro selector, 1 sec. to 1/1000th sec. with f/2.8 or 80mm Sales Tesser f/2.8. New extreme wide angle Hasselblad w/30mm Biogon f/4.5. \$379.00  
Hasselblad Bellows for closeup \$115.00  
NEW NIKON LENSES: 35mm Nikkor f/1.8 wide angle \$179.50  
50mm Nikkor, f/1.8. \$299.00  
85mm Macro Kilar f/2.8 lens \$175.00  
TRADE UP! A NIKON II for your Nikon S and \$109.50



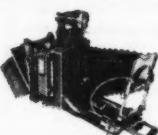
### SWEDISH HASSELBLAD 1000F

2 1/4" x 2 1/4" single lens reflex Camera. Interchangeable roll film magazines, automatic shutter setting. Ektar 1/2.8 or 80mm Sales Tesser f/2.8. New extreme wide angle Hasselblad w/30mm Biogon f/4.5. \$379.00  
Finder \$49.50  
Hasselblad Bellows for closeup \$115.00  
LENSER: 135mm Zeiss Sonnar f/3.5. \$379.00  
250mm Sonnar f/5.6. \$265.00  
Zeiss W.A. Distagon f/5.6 with case \$180.00  
90mm Macro Kilar f/2.8 lens \$198.00  
150mm f/3.5 Kilar lens. \$164.95  
300mm f/5.6 Kilar lens. \$184.95

### 1957 ROLLEIFLEX AND ROLLEICORD

Just received — latest Rolleiflex  
Rolleiflex 2.86 with exp. met. Zeiss  
Planar or Schneider Xenar f/2.8  
lens, inc. case \$349.50  
Rolleiflex 3.5G, Zeiss Planar f/3.5 lens  
exp. met. and case \$269.00  
Rolleiflex 3.5G, Schneider Xenotar f/3.5  
lens inc. case \$249.50

NEW PRICE!  
Rolleiflex V, Xenar f/3.5 lens, full sync.  
light valve, without case \$124.50



### LINHOF 4 x 5 SUPER TECHNIKA

Multifocus Rangefinder — Tilting and Swinging Back — Reversing and Tilting Extension Bell — Drop Bed — All Lenses Coupled to Rangefinder — 135mm f/3.5, 250mm f/5.6, 350mm f/6.3, 500mm f/8.5, 800mm f/11.5, 1200mm f/16.5, 1600mm f/22.5, 2000mm f/30.0mm. BACK and Extalite Screen. (Acrylic Polaroid, Grafmatic, and Film Holders).

4 x 5 LINHOF OUTFITS Price below, includes camera with lens, back, bellows, full sync. MX Shutter up to 1/1000 sec. Camera. Other controls, \$10.00

4 x 5	135mm f/3.5 Press Xsar	150mm f/4.5	150mm f/5.6 Symmar	80mm f/6.8 Angulon	260mm f/5.5 Tele Xsar	Price
One lens outfit	✓	✓	✓	✓	✓	\$469.45
Two lens outfit	✓	✓	✓	✓	✓	\$544.40
Three lens outfit	✓	✓	✓	✓	✓	\$573.95
Four lens outfit	✓	✓	✓	✓	✓	\$664.35

F/8 Schneider Super Angulon Lens	
Used as standard w.e. lens	Used as extreme w.e. lens
Focal in. Neg. Size Angle of view	Covered neg. area Angle of view
47mm 2 1/4 x 3 1/4 84 2 1/4 x 3 1/4 99* \$134.50	
65mm 2 1/4 x 3 1/4 80 3 1/2 x 4 1/4 98* \$144.50	
90mm 45 82 5 1/2 102* \$169.50	

Goer Golden Roger f/6.8  
6" 152mm Camar MX. \$142.00  
8 1/2" 210mm Camar MX. \$142.00  
8 1/2" 240mm No. 3 Acme sync. \$225.50  
10 1/2" 270mm No. 4 Acme sync. \$268.00



### BOLEX H-16 LEADER

Precision triple turret camera, 100° capacity. Variable speeds. Turret for three lenses. Parallel corrected down to 18°. Critical groundglass focusing from above camera. W/Pan Ciner 70 lens. Zooms from 17 1/2 to 70mm, 1/2.4 lens. Includes camera, 17 1/2 to 70mm, 1/2.4 lens. \$445.50

Bolex Pan Ciner 70 lens, 17 1/2 to 70mm, 1/2.4 lens. Includes case \$445.50

Bolex H-16 Leader, f/1.9 lens \$269.50

Bolex H-8 Leader, f/1.9 lens \$269.50

Bolex H-16 Supreme, f/1.4 Switar lens \$101.00

Bolex B-8, f/1.9 Lytar lens \$139.00

Bolex C-8, f/2.5 Lytar lens \$89.95



### AURICON CINE-VOICE

popular-priced 16mm camera that photographs a sound track, precisely lip synchronizes it with the film to be played on any 16mm sound projector. Single-lens model. New \$665.00  
Used \$495.00  
Turret model for 3 lenses \$784.50

### AURICON PRO-600

16mm optical-sound-on-film; self-blipped; sync motor drive for single or double-system recording; Electronic take-up, film-flow without friction, built-in projector, various combinations of accessories available \$1165.00

### AURICON PRO-200

Was \$1,495.00—Now—Used \$995.00



### AURICON "SUPER-1200"

16mm sound-on-film camera (self-blipped) with 3-lens turret for "C" mount lenses. 1200 ft. capacity for 33 minutes recording time. \$391.25

### AURICON PAN-TILT

Professional Movie List.

Professional Movie List.

Used Equipment List.

Send FREE 1956 Catalog.

MAIL  
TODAY

BROOKS CAMERAS, Dept. M—45 Kearny Street, San Francisco, Calif.  
Please ship the following immediately:

Enclosed is \$.....  Complete Payment.  Down Payment.  
I agree to pay \$..... monthly for ..... months until merchandise is paid for.  
 Mail me tentative allowance.  
 I am shipping equipment for appraisal.  
 Your trade-in may be used as down payment! It will be returned at our expense if you don't accept our top offer.  
 Send FREE literature on .....  
 SEND FREE BUYING GUIDE AND TRADE-UP LIST.  
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TELEPHONE EXBROOK 2-7348 • BUDGET TERMS AVAILABLE

REMEMBER YOU SAW IT IN MODERN

# AWON

## PHOTOGRAPHIC WHOLESALEERS!



### EXCLUSIVE—RADIANT Portable Tripod Screens Crystal beaded 1956 Model

With the new AWON tripod screen, you are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

SP. 100% V. 100% SPEC.

30 x 40 \$24.95 59.95 37 x 50 \$31.95 \$14.95  
40 x 40 26.95 59.95 30 x 50 33.95 13.95

Screens are shipped R.R. Expr. collect postage



### Brand New FEDERAL Enlargers CLEARANCE CLOSE-OUT SPECIAL

List SPECIAL

35mm, F4.5, lens... \$54.95 \$35.95  
Model 135C, Carrying case... 9.95 6.95  
FOR 4x5 & 8x10 NEGATIVES  
No. 240, Diffused, 17.0... \$29.95 \$21.95  
No. 260, Diffused, 16.3... \$43.95 28.85  
No. 270C, Diffused, 16.3... \$51.95 33.95  
Carrying case for 360... 0.95 6.95  
270C... \$51.95 33.95  
No. 260CL, Cold Light, 16.3... \$37.95 38.10  
No. 311, Diffused, 16.3... \$43.95 47.00  
FOR 4x5 NEGATIVES  
No. 450, Diffused, 14.5... \$10.95 77.65

### Brand New! 40% OFF! SUNRAY ENLARGERS & EASELS

	Reg.	AWON
Zenith 35mm, Dble. Cond., 2", 14.5 lens	\$.74.50	\$45.00
Same, Less lens	59.95	36.00
Master Craft 23, 35mm to 24" x 31/4", 16.3 lens	47.50	29.00
Arnold D, Cond. & Diff., 14.5 lens, 35mm to 21/4" x 31/4"	87.50	53.00
8 x 10 Easel, Steel, w/scale	5.50	3.30
11 x 14 Easel, Steel, w/scale	7.75	4.60

### Limited Quantity! Brand New

#### TELEPHOTO LENS

for Single Lens Reflex Cameras

Westar ctd. F4.5, 100mm lens  
German Import. Bench tested  
Reg. \$49.95 AWON PRICE \$14.95  
For Exakta, Praktica, Praktiflex, etc.

### Brand New! Christmas Sale!

#### SOLIGAR 135mm 13.5 TELEPHOTO LENS

The finest you can buy—regardless of price!

Reg. \$59.95 SALE \$32.95  
For Exakta, Praktica, Praktiflex, etc.



### 4-LITE FOLDING MOVIE BAR LIGHT

with sturdy metal case  
and 7 ft. HEAVY duty cord  
reg. \$16.95 SALE \$7.50  
Bulbs remain on bar when in case  
\$1 each with purchase of bar.

### SPECIAL SALE!

#### METAL CASE for 12 Slide Trays

Dust-proof protection for your color slides. Holds up  
to 12-2x2" TDC, Viewlex or Airequip Trays.

\$4.95

12 Viewlex or TDC trays (Holds 360 slides) .. \$4.95  
12 Airequip trays (Holds 360 slides) .. 16.95

### EDITING EQUIPMENT

Reg. SALE  
Mansfield 8mm Action Editor ..... \$39.95 \$18.95  
Mansfield DeLuxe 8mm Portable, w/case.. 46.00 25.95  
Kalar 8mm Action Editor ..... 39.95 26.95  
Craig 8mm or 16mm Portable w/case ... 79.50 53.95  
All Editors Include Rewind, Splicer & Baseboard

### TRIPOD SALE!

Reg. SALE  
Quick Set Super, 3 Sect., Elev.,  
w/Pan Head ..... \$32.50 \$22.95  
Quick Set Latest, 3 Sect., Elev.,  
w/Pan Head ..... 29.50 17.95  
Star D-18, 3 Sect., w/Pan Head ..... 15.40 9.97  
Star D Conquest, 3 Sect., Elev.,  
w/Pan Head ..... 19.95 13.38  
Star D, Comet, 3 Sect.,  
w/Swing Over Tilt ..... 22.50 15.75

# AWON FILMS

108-M West 29th Street, New York 1, N.Y. LA 4-6376

REMEMBER YOU SAW IT IN MODERN

## NEW PHOTO BOOKS

(Continued from page 30)

her attitude are here set down in clear, simple prose. And there's the brief, necessary technical information, too.

The photographs are many, and include most of her outstanding, frequently published black-and-white work together with other shots never shown before. Unfortunately, the reproduction does not do them full justice, and one could wish for a book format a great deal larger than the present pocket-size one of 5 x 6 1/2 inches. Maybe we'll get an expanded volume in the future.

Chapters include: Which Camera Should You Use?; To Pose or Not to Pose; Lighting for Mood Outdoors; Natural Light Indoors; Artificial Light; What's Best for Babies; The Young Child; How to Handle Older Children; Get Off the Beaten Track; Clues for Better Portraits; The Lens as a Creative Tool; Don't be Afraid of Color; Darkroom and Technical Notes.

Both pictures and text should serve as a standard reference for what photographs of children can and should be.—H. K.

**PICTORIAL HISTORY OF AMERICAN PRESIDENTS**, by John and Alice Durant. 320 pages, 566 illustrations. A. S. Barnes and Company, New York. Price \$10.

Nearly everyone finds a fascination in leafing through prints, drawings and photographs illustrating important or interesting events in American history. The Durants have grouped their abundant photographs and other illustrations by presidential terms. Naturally, the early presidents are represented largely by drawings and paintings, while the majority of illustrations found in the latter part of the books are photographs.

Some of the photographs are quite interesting—Grant in profile without a beard, the rotund William Howard Taft, in his shirtsleeves, playing golf. Unfortunately, such novel photographs are far too few. Many of the pictures have often been seen in print. The text, which attempts to delineate the character of each president and the important events of his term, is necessarily abbreviated; but the rather violently partisan politics of the authors (at least they seem so to this reviewer) are hardly necessary in the written descriptions of our recent presidents.—H. K.

**ASAHI CAMERA ANNUAL 1956**, 200 pages, 134 illustrations, 10 in color. Asahi, Tokyo, Japan.

The current Asahi Annual gives a fascinating glimpse of what camera fans in Japan are up to these days and raises some interesting comparisons with annuals familiar to American readers. Gathered completely from the work of Japanese cameramen, the Asahi Annual gives great emphasis to the documentary school of photography.

(Continued on page 130)

# A W O N F I L M

## W H O L E S A L E R S !

108-M West 29th Street  
New York 1, N. Y. Lackawanna 4-6376

This 1957 dated film is in its original sealed stage, fully guaranteed by the manufacturer. Day or Tung. Price includes processing & mounting (35mm)

Size Lots of 3-EA.	Kodachrome
8mm x 25' dble. roll.	\$2.90
8mm x 25' dble. mag.	3.60
16mm x 50' mag.	5.40
16mm x 100' roll.	8.00
35mm x 20 exp.	2.70
35mm x 36 exp.	4.00



### BULK FILM SPECIAL

1-Brand New  
2-Daylight  
3-Loader  
100'-fresh  
dated  
negative  
3-film  
cartridges  
**\$5.95**

### FRESH MOVIE FILM

1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.  
8mm x 25' dble. roll ..... \$1.10  
BOLEX 8mm x 100' dble. roll ..... 3.50  
16mm x 50' mag. ..... 1.75  
16mm x 50' mag. Plus X or XX ..... 2.00  
16mm x 100' Ansco ..... 2.75  
16mm x 100' ..... 2.50  
16mm x 100' Kodak Plus X ..... 2.95  
16mm x 50' roll, Plus X ..... 1.50  
16mm x 100' Kodak Super XX ASA 100. 3.25  
8mm Mag. B. & W. ..... 2.00

### 16mm x 400' BULK KODAK REVERSAL MOVIE FILM

ASA 24  
Single or Double  
Perforation  
**\$6.95**

ASA 50  
Single or Double  
Perforation  
**\$6.95**

SUPER XX  
(ASA 100)  
Double Perforation  
**\$7.95**

### Christmas Sale! Brand New DARKROOM ACCESSORIES

Yankee Loadmat 20 Tank	List \$10.95	Sale \$7.30
Yankee 4x5 Utility Tank	9.00	6.95
Yankee 4x5 Agitank	8.95	6.95
Alrequist Safelight 3/3 filters	4.95	3.89
Alrequist Photoform 4x5	17.06	11.95
Alrequist Photocar 4x5 Printer	14.34	9.95
Alrequist Photoform 4x5	17.06	11.95
Brumberger 5x7 Adjust. Metal Printer	24.45	17.50
Brumberger 5x7 Safelight, OA	5.95	3.99
Brumberger 10" Paper Safe	13.95	9.80
Fedco Form. Roll. Enlarging Aid	1.75	1.25
Fedco Form. Roll. Enlarging Aid	9.95	6.75
Alb NG 16mm Luminous Timer	22.05	16.10
Premier 24" Auto Dryer, 24x28"	49.95	33.95
Premier A2 Auto Dryer, 24x28"	49.95	33.95
Premier 12 1/2" Trimmer, w/guide	8.00	6.25
Premier 12" Deckled Edged Trimmer	11.95	8.95
Premier 12" Deckled Edged Trimmer	9.15	6.69
Staticmaster 1" Brush	4.95	3.50
Spot-O-Matic Enlarging Meter	8.75	6.50

### Brand New! Christmas Sale! ELITAR MOVIE LENSES

• Hard Coated • Color Corrected  
• Finest precision craftsmanship

IN D MOUNTS, FOR 8MM CAMERAS

	List	Sale
6.5mm, f.1.9, W.A., Fixed	\$44.95	\$28.95
7mm f.2.5, W.A., Fixed	29.95	17.95
1 1/2", f.2.5, Telephoto, Fixed	12.95	8.95
1 1/2", f.2.5, Telephoto, Focusing	12.95	8.95
1 1/2", f.1.9, Telephoto, Focusing	38.95	24.50
IN C MOUNT, FOR 16MM CAMERAS		
17mm, f.2.5, W.A., Focusing	24.95	23.50
13mm, f.1.9, W.A., Focusing	89.95	62.95
9mm, f.1.9, Telephoto, Focusing	99.95	69.95
3mm, f.1.9, Telephoto, Focusing	19.95	19.95
FOR 16MM, 35MM, 8MM MOVIE CAMERAS		
6.5mm f.1.9, W.A., Fixed	39.95	33.50
1 1/2", f.1.4, Telephoto, Focusing	54.95	34.50

Fresh KODAK Negative Safety	SPECIAL OFFER!
Kodak Plus X or Super XX, Microfine, Infrared, Ansco Supreme or Background X	Slightly outdated
35mm x 100 ft. <b>\$1.98</b> each	AERO EKTACHROME ASA32 • 35mmx75' <b>\$4.95</b>
FREE: 100' of ASA 24 with each 100' of above.	

AERIAL FILM Recent date! In original metal containers.

LINAGRAPH Ortho	Weston 34, 35mm x 100' 98s ea.
3 15/16" x 61"	5 for \$1.10
3 15/16" x 75"	\$4.00

INFRARED (Weston 50) 3 15/16" x 75" **\$4.00**

KODAK XX 3 15/16" x 75" **\$4.00**

KODAK TRI-X 4 for \$1

5 1/4" x 20" 2 for \$1

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9 1/4"

**This Xmas and Always—Spiratone  
Values are Tops**

**50% WIDER PICTURES**  
on present film for your own wide screen movies!

Revolutionary new design brings cost of wide screen system down to that of a few rolls of film.

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**TAKES  
more picture  
PROJECTS  
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It's like watching Cinemascope in your neighborhood theater . . . but these movies are taken with your own camera, shown with your own projector, in your home!

**ONE LENS DOES IT ALL!** 50% more horizontal sweep . . . cuts down film costs . . . saves panning . . . super-realistic 2:1 screen ratio.

A genuine anamorphic optical system, wonderful for both color and black & white. KINOSCOPE is hard-coated and precision produced in Rochester, New York, home of the world's finest optics.

KINOSCOPE fits virtually all 8mm\* and 16mm cameras\*\* and projectors  
—no installation—uses standard filters as usual.

\*\*KINOSCOPE fits standard (Tiffen, Ednalite) filter adapters.

for virtually all

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cameras and projectors

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Name your camera,  
lens, projector when  
ordering.

\*Kinoscope fits 8mm camera by means of Series C Adapter (\$1.45, if ordered from us), fits all 8mm projectors.

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WIDE SCREEN  
OFFER FOR ALL

2 pc. Outfit \$29.95  
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25x50" BEADED  
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3 pc. Outfit \$39.95

4 pc FAMOUS MAKE  
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A value like never before!

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## NEW PHOTO BOOKS

(Continued from page 128)

raphy. There are no "commercial" studio shots. There are none that seem to have required large cameras or intricate lighting setups. Subject matter consists mostly of people doing things—crowds of people, couples together, street scenes, new shots. Landscapes (which this reviewer found to be the most distinguished in composition, point of view and general execution) are few and far between. There is a minimum of the design photograph. And, as a matter of fact, the overriding fault of the photographers seems to be that they lack a sense of organization in their pictures of people. The portraits, candid in nature, are for the most part very well done.

Don't even bother to ask about the influence of the West in Japan. The exotic Oriental scene has given way in many instances to shots of baseball games, mambo dancers, grief-stricken parents. These are pictures that could be taken in New York or Iowa as easily as Japan. There is a great emphasis on action—be it a semi-nude dancer or an old man pushing a cart down a country road. One color picture by Ihei Kimura called "Suburban Forest," a study in soft purples and muted browns is worth the price of admission by itself.

Conclusion: our Japanese friends are trying desperately for the "decisive moment"—and have almost reached it.

J. J.

**A TINY BABY FOR YOU**, by Nancy Langstaff. 30 pages, with 28 photographs by Suzanne Szasz. Harcourt, Brace & Co., New York. Price: \$2.50.

Here's a charming little picture book with read-aloud captions, especially for the child about to become an older brother or sister for the first time. Suzanne Szasz' warmhearted photographs show "Johnny" what to expect when the new baby comes to live with him—Nancy Langstaff's brief, easy-to-understand text tells how he can share in caring for the littlest one. In themselves, the illustrations are a smile-provoking record of a day in the life of every tiny baby.

M. T.

**THE COLOUR BOOK OF PHOTOGRAPHY**, by L. Lorelle. 212 pages. Focal Press, London, Amphoto, New York. \$3.

Beginners can find much useful information about color films and their use in this little book. It was written originally in French, and translated for the British market. As a result, the major slant is not towards American products and some of the terms used may be confusing.

One of the best parts of the book is a review of various color processes, with brief explanations of each. There are 12 pages of color pictures.—J. W.

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This is the century of monumental achievement against the physical frontiers of our world. Men have climbed Everest, flown at fantastic speeds, run the four-minute mile—and dived deeper into the sea than ever before. One of the greatest names in underwater exploration is Captain Jacques-Yves Cousteau.

And now Captain Cousteau and Louis Malle have produced a film, *The Silent World*, which attempts to give an impression of what it is like to go beneath the surface of the sea. *The Silent World*, rather than being a biography, is a summation of the activities of Cousteau and his staff with the Aqua-lung, a compressed air breathing unit that permits a diver to work free of surface connection. Red Sea, Mediterranean and Indian Ocean locales of previous dives were revisited and completely re-filmed.

There have been literally dozens of underwater films in the past years. What makes *The Silent World* different? For one thing the film is a great technical achievement. Color rendition throughout the film is magnificent, the result of painstaking planning and research. Tests made before the actual filming dictated lens opening and filter combinations at every depth where shooting took place. Some 19 miles of 35mm Eastman Color film were exposed at an average depth of 80 feet. One sequence was made at 247 feet—the deepest any hand-held motion picture camera has ever been used. It shows Albert Falco, one of Europe's great divers, suffering from depth rapture—loss of sense of self-preservation because of nitrogen in the blood stream and intense pressure.

One of the most violent scenes we have ever seen on film shows a school of sharks tearing huge pieces of flesh out of the dead body of a baby whale.

Contrasted with that is the almost poetic treatment of a sea turtle laying eggs at night, suffering, then crawling back to the sea, never to see her young.

Another sequence shows a huge school of porpoises cavorting in a ballet that takes them flashing under the sea and then into tremendous aerial leaps.

Since this signifies the end of Cousteau's shallow water research, we wish he had gone more thoroughly into other aspects of his activities—the recovery of the 2200-year-old Greek wine ship in 1952, for example. The film also seems to confuse certain physiological aspects of the bends and depth rapture.

However, *The Silent World* represents some of the best underwater movie making we have ever seen—and in some instances it surpasses any thing that has ever been done.—M. A. MATZKIN

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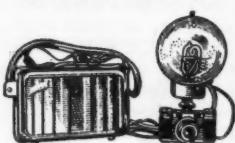


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# modern COLOR

by ROBERT CRANDALL

*Don't let your camera become a summer accessory along with your swimming suit. Enjoy it the year round.*

Winter, with its gray skies, snow, and rainy weather, is a challenge to both your artistic ability and your technical know-how. Frankly, I am a firm believer in the superiority of color film over black-and-white in the ability to reproduce any scene, no matter how seemingly colorless it may be. For whether your eye is trained to see it or not, there is always color in nature, and the most somber gray sky over an endless plain of water will reproduce with subtle shades of color that set a mood impossible to obtain with black-and-white.

Before going forth this winter on a photographic sally, let's explore a bit and find a color psychology that will enable us to seek out suitable subjects to add to our film library of "great shots." During the summer and fall, there were endless opportunities to capture colorful subjects, no matter where we pointed our camera; and, of course, we're justly proud of our results. But it can be a welcome relief, and a matter of personal pride, to have to "fight" the elements, and to adjust our mental vision to seeing a snow scene in color. Or, perhaps it's just stopped raining, and the reflections on the wet pavement form an interesting pattern. Interesting reflections are around us all the time, but we can see them only if we are cognizant of them. At least once during each winter in our New York area we have that peculiar mixture of freezing rain and snow that causes the laden tree branches to bow close to the earth with their crests of sparkling diamonds. Here is beauty unsurpassed!

### Color on a winter night

After dinner, how about shooting that cozy cottage down the street, with its beckoning lights reflected in the fir trees and across the icy lawn. Incidentally, if the "welcome light" isn't burning, walk up and ask to put it on for a few minutes. A good picture is hard to come by, so don't let bashfulness stand in your way. Next, go down to the intersection and see if the traffic lights, casting their glow, will inspire a picture. And then, on to the outdoor ice rink with its sprightly skaters.

For night shots as described, it's best to use a film balanced for tungsten light, such as Kodachrome, Type A. Meter readings of night subjects are difficult to obtain. However, taking a reflected light reading from your palm when held approximately five feet from

the light source will give you a starting point. I usually take three exposures, starting from the meter reading and increasing my exposure 1/2 stop and one full stop, or 50% and 100%.

### ... And on a winter day

On a snowy Sunday morning, you might take your kids or the neighbor's, along with a toboggan, out to the nearest hill. Persuade them to wear colorful sweaters or jackets, and stocking hats, if available. Station yourself at the bottom, where the slide will end, prefocus at five feet and you're ready for your picture. Close-ups are always fun when the subject is having fun!

Action pictures need brilliant sunlight, and it takes careful metering to obtain proper exposures, due to the tremendous reflection of the snow. To prevent false readings, read off the palm of your hand when placed against a solid object, such as your subject's coat; this will shield the meter from reflected light rays. For close-ups in bright sun no filter is necessary; however, if a snow background is included, I would suggest either a Kodak Skylight filter, or the slightly more powerful Kodak Wratten 81A to reduce the blue that is usually present under such conditions. The skylight filter needs no correction; however the 81A requires 1/3 stop more exposure.

Prefocusing, or setting the footage indicator, is necessary when action is to be caught successfully as there is no time for focusing at a moment like this. To prefocus, you calculate the lens-to-subject distance that is desired. Then, let's suppose your exposure will be at 1/100 second at f/5.6, for Daylight Kodachrome on a brilliant day. The depth of field scale on your lens will inform you between what distances you will be in sharp focus. If you feel that this depth of field will not provide sufficient coverage at f/5.6, you can always close your lens down to an aperture of f/8, and shoot instead at 1/50 second, which will provide the same exposure. This is a professional trick which is well worth cultivating and using.

### Cold weather composition

It's during the winter that composition becomes an absolute necessity. Composition achieved with a near-colorless subject can be fascinating, provided a color accent is used to achieve depth and to intensify mood. The long blue shadows of snow banks in the late afternoon, making a path toward a small farmhouse, can form a self-contained, pleasant design. Or, perhaps, a stand of gray, leafless trees

(Continued on page 136)



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- Guaranteed "no pop" projection
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ALL OTHER 35mm and 21/4x21/4

SLIDE PROJECTORS IN STOCK!

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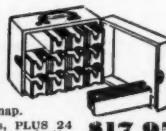
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Sturdy molded black plastic. Hold 30 slides.  
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Just swivel the two end lights to get the best light off. The center two center lights remain stationary—permitting combination of different lenses. The Gosson polished chrome and black wrinkled finish. Complete with four 375-W lamps in handsome carry-carton.

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Complete in metal case with four 375-W lamps. Hold 36 slides, numbered. Fold into case without removing lamps.

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Prevent scratches, fingerprints; made from standard sheet. To be used for all standard cardboard mounts. Sealed edge.

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protectors:  
100 for 1.98  
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#### FOR KODAK

3x2 and Stereo ready mounts. Give your slides the protection of glass mounts. Just slip your ready-mounted slide between the two sheets of microthin glass—insert into the aluminum frame & fold over end of frame.

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Factory Packed—1 YR EXP. DATE

PROCESSING INCLUDED IN PRICE

8mm 16mm

3 ROLLS \$9.39 1 ROLLS \$8.45

5 FOR 15.49 5 FOR 12.85

10 FOR 24.59 10 FOR 18.85

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PROCESSING INCLUDED IN PRICE

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3 ROLLS \$9.39 1 ROLLS \$8.45

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10 FOR 24.59 10 FOR 18.85

35MM MAG 77 100 100 50.95

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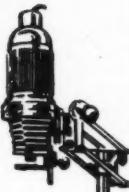
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### MODEL "E" DIFFUSION

	LIST	SALE
Without Lens	\$59.95	\$24.95
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### Accessories for Above Fotolargers

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SAVE \$21.95

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#### ALL BRAND NEW—SAVINGS TO 40%

#### FULLY GUARANTEED

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### Famous Make 2x2 SLIDE VIEWER

Viewer Lists for \$9.95. You get this \$3.05 SLIDE FILM CARTRIDGE CASE—FREE! Enlarges color slides 9 times. Case holds 100 Slides and viewer. UNBREAKABLE.

### FAMOUS BRAND AO 300 2x2 SLIDE PROJECTOR



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SAVE \$21.50

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### SLIDE PROJECTOR BARGAINS!

New Used

TDC Headliner w/changer

100mm case, 350 watt... \$59.50 \$39.50

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35mm - 16mm - 8mm - 120 - 620

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# Conway

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34 N. Clark Street Chicago 2, Ill.

# PICTURES in a MINUTE

by JOHN WOLBARST

*Cold weather brings special problems to Polaroid Land camera users. Here's how to get around some of them.*



No matter what kind the camera, using it in cold weather imposes extra burdens on the photographer. Shutter mechanisms may slow up due to congealing lubricants; acetate base films get brittle and may break (particularly 35mm). Hands get cold, and you soon find that while wearing mittens it's as easy to play the piano as it is to operate your beautiful camera.

#### How cold affects chemicals

The Polaroid camera can make its wondrous pictures in a minute because attached to the film roll there is a series of metal foil, tube-like pods, filled with the chemicals necessary to develop the pictures. There's a pod for each picture, and as you advance the film, by pulling the paper tab through the slot in the camera, you drag the pod between two rollers which crush it and squeeze out the chemicals.

The rollers spread the jelly-like chemicals across the film and development starts. In normal temperatures—let's say 50°F to 80°F—the process is completed in about a minute, and you withdraw a finished print. However, in colder temperatures virtually all kinds of chemical reactions slow down and thus it takes longer for the Polaroid film development process to be completed when the thermometer is down.

If you're outside with a Polaroid camera on a cold day (40°F, perhaps) and remove a picture from the camera after only one minute of development, it will look "flat" and gray overall. There will be no rich blacks or clean whites. In fact, the picture will simply be underdeveloped, since the slowed-up chemicals will not have done their work sufficiently within one minute.

#### How to develop in the cold

The remedy for this is to extend development time. How long? That's the problem. According to Polaroid Corp., at 30°F development should be extended to two minutes, or even longer.

My own experience has been that

with the new Polaroid Polapan films, two minutes is the minimum required development time at about 40°F, and at freezing point (32°F) at least three minutes development is necessary to get satisfactory results. It's also desirable to carry along a Thermos bottle full of hot tea, coffee, or grog (depending on the type of film in use), to keep the photographer from congealing while waiting for prints.

I've found that it's best to keep the camera folded and under the overcoat at all times except when in actual use. Body heat (if you have any to spare at 30°F or below) helps to keep the camera and film somewhat warmer than if they were out in the icy blasts.

After snapping a picture, I close the camera, pull the tab to start development, and put the camera back under my coat to keep it warm. This may seem like an awkward routine, but it makes a helpful difference. And since one hand has to be in a pocket or through a side slash to hold the camera, it guarantees that there'll be at least one warm finger for removing the print. Another good idea is to sit in a warm car while developing prints.

Is there any danger of overdevelopment? Not likely with the Polapan films (Types 32, 42, and 44). Even at room temperatures these films are marvelously tolerant of overdevelopment; development as long as two minutes seems to make little difference in the result. So, outdoors on a cold day I never develop less than two minutes.

#### What about the shutter?

In my winter picture taking I've found that the standard Polaroid shutter (on Models 95A, 700, 80) is unlikely to jam up. However, the complex shutter on the Model 110 Pathfinder may be slowed noticeably if it has too much lubricant in it. If you plan to use a Pathfinder in very cold climates, have it "winterized" by a competent repairman.

Protect your camera from snow and sleet; wipe it dry when you get it indoors. Don't blow your hot breath onto a frigid lens to clean it—the moisture will freeze there. If you're shooting snowscapes, use strong cross lighting and an orange filter to bring up texture in the snow surface.

And if you're looking for some really terrific cold weather pictures, stay indoors, throw a party, snap bounce flash pictures of all your friends having a wonderful time.—THE END



## OUTSTANDING VALUES

### DEVELOPING SERVICE AVAILABLE

100' 16mm B&W	\$1.25
8mm 25' double	.60

### MOVIE FILM

Size	B&W	Color
8mm 25' dbl. roll	\$1.15	\$2.25
8mm 25' dbl. mag.	1.75	3.00

16mm 100' B & W available in both sound or silent	2.50	5.95
16mm 50' magazine	1.90	3.50

Processing included—

With purchase of 6 rolls B & W of any size—ONE FREE  
16mm Kodachrome, 100 ft. roll.....\$4.95  
To be sent directly to Eastman Kodak for free processing.

### 35mm COLOR FILM

Available in tungsten and daylight

ANSCO TUNGSTEN 35mm x 100'.....\$22.00  
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including proc. ....\$1.50 (3 for \$4.25)  
20 exp. rolls INDOOR ANSCO COLOR  
\$1.00 (3 for \$2.75)

AERO EKTACHROME CHEMICALS—1 1/2 gal....\$2.95

### Bulk MOVIE FILM 8mm or 16mm

1500' (30 50' rolls) \$11.50 16mm  
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm  
1350' (25' 50' rolls) \$9.95 16mm  
400' rolls \$3.60 8mm & 16mm  
(this is a fine grain)  
PANCHROMATIC REVERSAL FILM  
Processing not included

### 35mm BLACK & WHITE BULK

ANSCO FINOPAN \$1.25 (Weston 24) Kodak Super X or Double X.....\$1.40

### ROLL FILM

#127, 120, 620, 116, 616	
Black & White 10 for	.....\$1.95
120 & 620 color.	75¢ a roll
35mm 20 exp. B&W	25¢
35mm 36 exp. B&W	49¢
AERO EKTACHROME #120 and #620	
Weston 40	3 for \$2.85
35mm 36 exp. TRI-X	50¢ a roll.
Minimum order 4 rolls	

### SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS

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50 ft. 8mm.....\$ 2.00	
200 ft. 8mm.....7.50	
100 ft. 16mm.....5.00	
400 ft. 16mm.....20.00 (silent)	
400 ft. 16mm.....25.00 (sound)	

### MOVIE FILM SPECIAL

100' 8mm double **\$1.79**  
Packed on 4 Camera spools 25'  
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### PHOTOGRAPHIC CONTACT PAPER

Eastman Kodak SW Semi-matte—Contrast #4  
100 sheets per box 10 x 10 .....\$2.50

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16mm—4c per ft.....min. order 50 ft.  
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Religious Films and Old Time Masterpieces such as  
COVERED WAGON, LOST WORLD, DANCING MOTHERS  
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GANG, TOM MIX, JOE E. BROWN \$1.50 for 16mm  
100' 100' 100' 100' 100' 100' 100' 100' 100'  
well as the 50' 8mm. CHARLIE CHAPLIN  
COMEDIES AVAILABLE in silent or sound—50' different  
subj. \$15.00 sound \$10.00 silent. (Write for catalog  
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### CINEPIX, INC.

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# the CAMERA CLUBS

by MABEL SCACHERI

*Want more speakers from industry? Just stir up photographic manufacturers by writing to them. Here's how to start, and what you can expect right now.*



"Those camera clubs near the big cities have all the best of it," one reader from a smaller city tells me. "They can get a lot of professional photographers to give talks and judge contests, artists to

comment on color harmony and composition, and big shots from other camera clubs. It's great. But here in Faraway City we've just about worked all our prospects out. We hate to keep asking the same old standbys, over and over. What's a poor old program chairman supposed to do?"

I'll tell you what he can do. He can stir up photographic manufacturers. You'd be surprised how many of them have already worked out programs of interest to camera clubs. Perhaps others will send out more regional salesmen to give talks or demonstrate equipment.

It's up to you. Get after manufacturers. Tell them that there's no real substitute for a live expert standing on his two feet and talking about equipment, lighting, etc.—that you want more speakers.

Now remember, in writing to any of these manufacturers, to give them plenty of time. At least a month's notice is needed for a tape and slide program, movie, or other material. When it comes to speakers, allow even longer.

Of course the first names you think of are the Eastman Kodak Co. in Rochester, N. Y., and Ansco, Binghamton, N. Y. Each firm has a well organized and helpful camera club service. They will help you with programming and have a lot of material you can use for putting on programs yourselves.

From time to time the various photo lamp manufacturers will arrange lighting demonstrations for a club.

Sylvania Electric Products, Inc. tells me you should write to the office at 1740 Broadway in New York City, attention Robert Sheeran. He assures me they will rig up just about any kind of lighting demonstration you want, within reason.

The same goes for G.E. and Westinghouse. They love to show the amateurs how to use light properly and not just blast away and overexpose.

Making enlargements is a subject on which all beginners need coaching, and yet no advanced operator is so good he can't learn more. He just thinks he can't. Drop a line to Simon Bros., Inc., 30-28 Starr Ave., Long Island City 1, N. Y., and they will certainly try to arrange a demonstration for you, and wise you up on enlargers. But you have to plan far enough ahead. If you are in the western part of the country, it might save time to write directly to their West Coast representative, Ted Lipton, care of Western Movie Supply Co., 7175 Willoughby Ave., Hollywood 46, Calif.

Also the Beseler Co. is prepared to show you how to make enlargements with snappy print quality. Write to Jack Kuscher of The Charles Beseler Co., 219 So. 18th St., East Orange, N. J., and he will get in touch with their regional representative for your area. Give these enlarger companies two months advance notice rather than just one month.

Speakers on electronic flash, fine-grain developing, enlarging, and various other subjects are available from The FR Corp., 951 Brook Ave., New York 51. Address your request to the attention of the publicity department.

These are just a few of the manufacturers who can help you out with your club programs. Write to any of them in whose line of merchandise you are interested, getting the addresses from advertisements in MODERN PHOTOGRAPHY. I'd like to have the various firms deluged with such requests, for I believe that more and more of them will provide programs if they realize that a lot of clubs want them. If they don't have actual programs, they may have some other "for-free," or nearly free, item your club would like to have. For instance, the Obex Corp. of America, 241 Broadway, Lynbrook, L. I., N. Y., is offering the \$1.95 Bolsey Guide Book to camera club members for 40 cents. While they last. Mark your letter "Attention Mr. Levitin."

You can also get program help from the Photographic Society of America, 2005 Walnut St., Philadelphia 3, Pa. They have some speakers, a lot of recorded lectures, traveling salons, print and slides circuits, and they can give you up-to-date hints on program possibilities.—THE END

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Reg. 33.75 Duaflex IV DeLUX Flash Outfit .....	26.95
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(Pony 135 Camera, Case, Flashholder)	
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Reg. 190.00 Kodak Retina IIC, Camera, f:2	145.00
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Reg. 62.50 Retina Curta Lens 35mm f:5.6 .....	49.00
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Reg. 17.75 Retina 35-80 Optical Finder .....	13.50
Reg. 33.75 Kodak Pony 135C Camera f:3.5 .....	26.95
Reg. 75.00 Kodak Signet Camera f:3.5 .....	59.95
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### EXPOSURE METERS

Reg. 27.50 General Electric PR-19	19.95
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### MOVIE CAMERAS

Reg. 29.95 Brownie Movie Camera 8mm, f:2.7 .....	23.95
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Reg. 119.50 Cine Kodak Special II, f:1.9 .....	87.50
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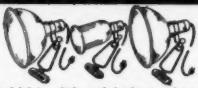
# SPIRATONE'S 1957 parade of accessory values!!!

## 3 UNIT REFLECTOR OUTFIT \$5.79

- Two aluminum 10" reflectors for #1 or #2 bulbs
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All three complete with swivel joint, switch, socket, clamp and cord at a fraction of their usual cost. Shipping Weight 7 lbs.

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- 3-section metal stand extends 8'.
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The ideal indoor lighting setup. 22" x 13" value crossbar, can also be used to hold screen, backgrounds. Two-span sun \$7.89

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Extra clamp on bullet with bulb for semi-spot. \$1.98

Extra photoflood stand with regular crossbar. \$4.00

## FAN-TYPE POCKET FLASH GUNS

All have collapsible fan-type reflectors; making for extreme compactness, without any loss of reflector efficiency! Every model accepts standard bayonet base (No. 5, SM, etc.) bulbs, comes with flashcord for German or ASA bayonet shutters:

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Super Bonus BC Model, has all the features of Deluxe, too, plus leather case, interchangeable cords \$5.99

For use of guns or Exakta, Praktica, Leica M3, Argus C3, C4, Reisetar—add \$1.00. Standard flashcord, fits all guns—\$1.00, deluxe adjustable bracket \$1.75; BC battery for BC models, lasts year \$1.00. Shipping Charge 35c—Name camera when ordering!

## PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

- Crystal-beaded Pyroxyl surface.
- Screen raises and lowers on elevating rod, assuring positive alignment.
- Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens! Same quality as before, and as praised by thousands of movie and slide fans. Metal can be beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Hundreds of these screens are in use, not only by amateurs, but by church, colleges, etc.

Screen Size Sh. Wt.

30"x40" 10 lbs.

40"x40" 8.18 11 lbs.

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50"x50" 12.87 15 lbs.

52"x70" 24.85\* 22 lbs.

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The new Spiratone Two-Pocket Genuine Top-grain Pigskin bags are really what you wanted! They're made of the finest leather, with adjustable straps with shoulder straps, zipper, filter pocket inside cover, chrome hardware, tripod holders on the bottom and two outside pockets for easy separation of accessories. And the prices are lower than those of plastic bags!

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All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges.

When ordering accessories, be sure to name your camera, lens, shutter!

SPIRATONE INC. 1956

SPIRATONE

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